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Green, Joseph

GREEN BROTHERS

Advanced Instructor

for

XYLOPHONE

A COMPLETE TECHNICAL COURSE OF STUDY BASED ON MODERN PRINCIPLES AND FEATURING MANY NEW IDEAS ON RAGTIME, JAZZ, BLUES, FOUR HAMMERS, IMPROVISING, ETC.

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INTRODUCTORY

IN presenting this book of Xylophone Instruction, we have often thought of the time a few years back when we, ourselves, were struggling along trying to master one of the most peculiar and also one of the most difficult of instruments. Let us start at the beginning.

It was at Omaha, Nebraska, that we saw our first glimpse of daylight, Joseph Green being born on the day of February 9th, 1892; and George Hamilton Green being born on the day of May 23rd, 1893.

Our father at the time of our birth, was the leading bandmaster of Omaha, and has been very active in musical affairs ever since. Our grandfather and other members of our family also being musicians, it has often been stated that we inherited our musical ability and talent. This may be true to a certain extent. However, we claim that it was the hard study and constant practice that has gained for us the success which we now enjoy.

Joseph Green studied piano for many years when he was a boy with a professor Letovsky of Berlin and later studied timpani and drums with Joseph Zettelman of the Chicago Symphony Orchestra. George Hamilton Green studied piano, harmony and composition for many years with the late Professor Sigmond Landsberg, and also studied violin with Ernest Nordin.

When we were about nine years old, we saw a xylophone for the first time. It was a small, awkward looking instrument of two octaves, some of the bars on it being more narrow than others. The tone of it was not very good and it was very much out of tune. It had no resonators and no stand. It had some silk cords of about one-half inch thickness under the bars and it could be placed upon a table or any flat surface and played upon. Comparing it with some of the present day xylophones with their brilliant quality of tone and nice highly polished resonators and stands, it was a crude proposition. But we can assure you that from our boyish viewpoint it seemed wonderful. We thought that it was the most marvellous thing that we had ever seen. And when we tried to play on it, and found that we could pick out a few easy little melodies on it, our joy knew no bounds. We simply had to have that instrument. So we gave our father no rest until he obtained the instrument for us. Then another problem confronted us. We both wanted to play on it at the same time, and the instrument was so small that it could not be done. So we set to work and made another instrument just like it, with the exception that the bars on our home-made instrument were made of maple, that being the hardest wood that we could get from the lumber yard. It was not a very handsomely finished product, we will admit, but the different tones could be distinguished quite well, and considering everything, we were able to play on it without much hindrance. It is a fact that considerable of our technique that we possess today is due to our constant practice on those old instruments.

Now we are not going to take up any more space in telling of our life history, as we were only two ordinary boys with the usual amount of ambition to do things that appealed to us. We have only related these few early boyhood happenings to give you an idea as to how we began. Our entire success has been due to nothing else than constant practice. We practiced ever since we were boys and to that one thing alone do we owe our success. The exercises that we have written throughout this entire book are selected from several thousand exercises and compositions that we have written and practiced ourselves ever since we decided to do serious work on the Xylophone. It is these identical exercises in this book, which we think are the best selected ones of our entire collection, that have given us the technique and ability that we possess today. We absolutely agree that if any one will practice these exercises as diligently as we did, that they should be able to play the Xylophone with the same amount of technique and spirit that we do. These exercises gave us our technique and ability, and there is no reason why they should not do the same for anyone else, providing they practice continually and not become discouraged too easily.

We have had many requests from our friends and admirers throughout the country asking us to publish these exercises so that they could all have them to practice, and we sincerely hope that everyone who obtains a copy of this book will understand that our best efforts are contained in these pages. We are giving you our technique and ability in the only way in which we know, and if you will practice these exercises and then practice them some more, and then still more, we will feel very grateful in knowing that you will succeed. Because practice makes perfect, and perfection is the one great thing that we all strive for. You may rest assured that you have our best wishes for improvement and success and we sincerely hope that this book will convey to you the things that will make you successful.

Very truly yours,

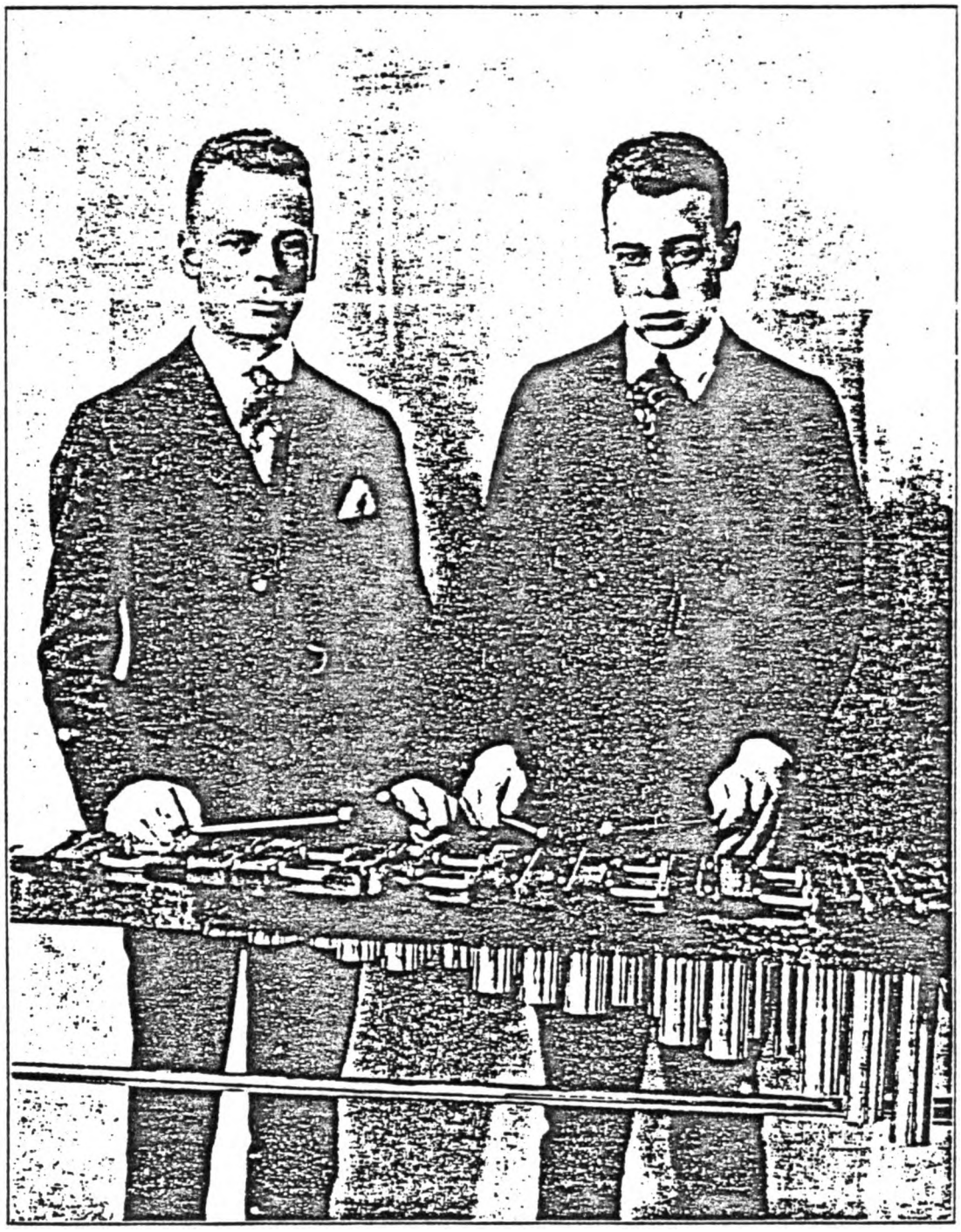
(Signed) THE GREEN BROTHERS.

Joseph Green

Geo. Hamilton Green

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GEORGE HAMILTON GREEN JOSEPH GREEN

WE would like to say a few words regarding the contents of this book. Its purpose is to instruct and improve the general ability of the individual seeking improvement. In compiling this book, it has been our aim to present a work that is beneficial to the beginner as well as the finished player. We have taken it for granted that the average Xylophonist has had a certain amount of study concerning the rudiments of music. However, the contents of this book have been written and arranged so that any individual, whether having studied music before or not, should have no difficulty in understanding everything contained in these pages.

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Chapter One

HOW TO PLAY THE XYLOPHONE

IN playing the Xylophone, the first thing to be decided upon is an instrument. The instruments that we have been using for the past few years in making all of our phonograph records have been three and one-half octaves in length from low F to high C. The upper

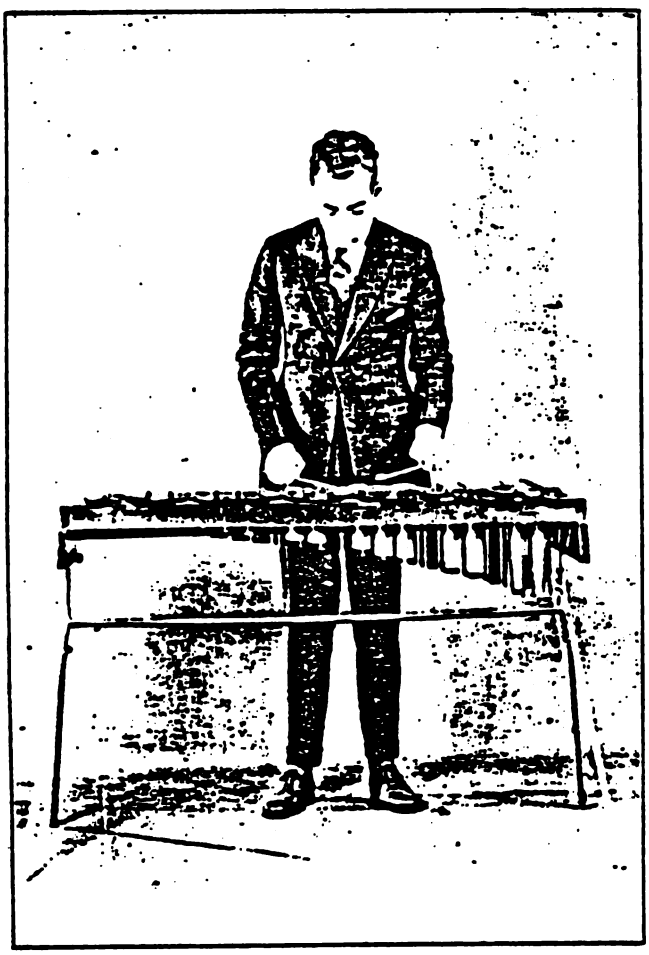


Figure One—The Right Way

row of bars, namely, the sharps and flats, are elevated above the row of natural bars. We do not advise having the sharps and flats on a level with the natural bars, as they are farther away and demand a longer reach, and this means a sacrifice of speed. By all means have the sharps and flats elevated above the naturals, as this brings them closer to the player and enables one to play much faster and much easier. As to the height of the instrument, that is a matter that must be decided upon by the individuals themselves. Our only advice in this matter is to experiment until you arrive at the correct height to suit you. Be sure that the key board of your instrument is neither too low or too high, as either way would mean more or less an awkward position and would have a tendency to eliminate freedom of movement.

Regarding the correct position of the body in addressing the instrument, we suggest that the player assume a natural position with the feet turned slightly outward, and about twelve inches apart. FIGURE ONE demonstrates our idea of the correct position when playing the Xylophone. FIGURE TWO also demonstrates the correct position when viewed from the side. Each of these pictures should be studied carefully and particular notice should be taken of the position of the body, arms, head, shoulders and feet. We positively know from experience that a natural and comfortable position at the Xylophone will enable the player to execute much faster, and with more accuracy.

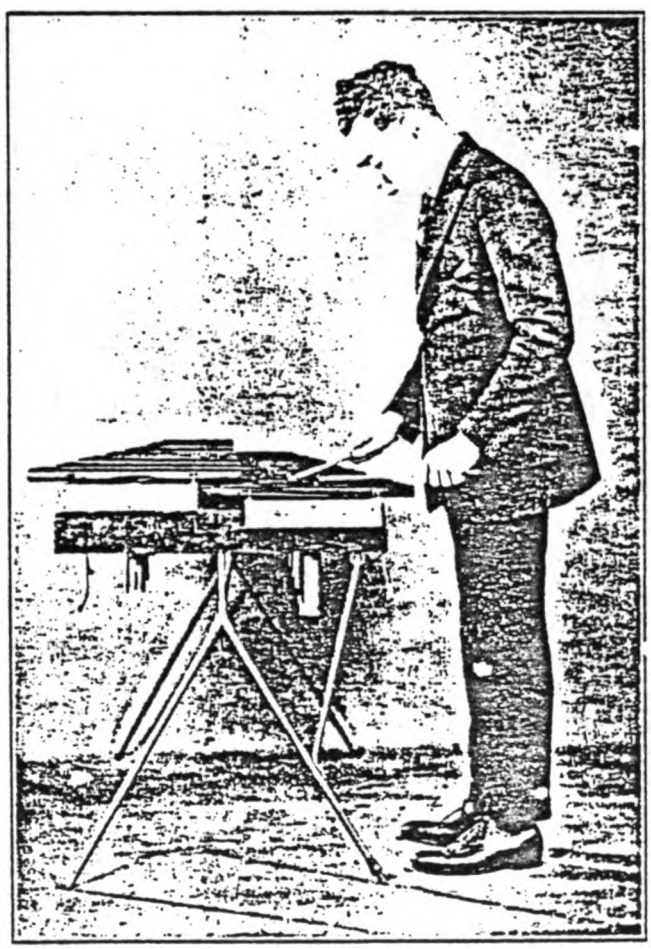


Figure Two—The Right Way

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There are two very grave faults that the player and, especially a beginner, must not overlook, and these are, namely, standing too close to the instrument and standing too far away from the instrument. If you will notice FIGURE THREE, you will see what an awkward posi-

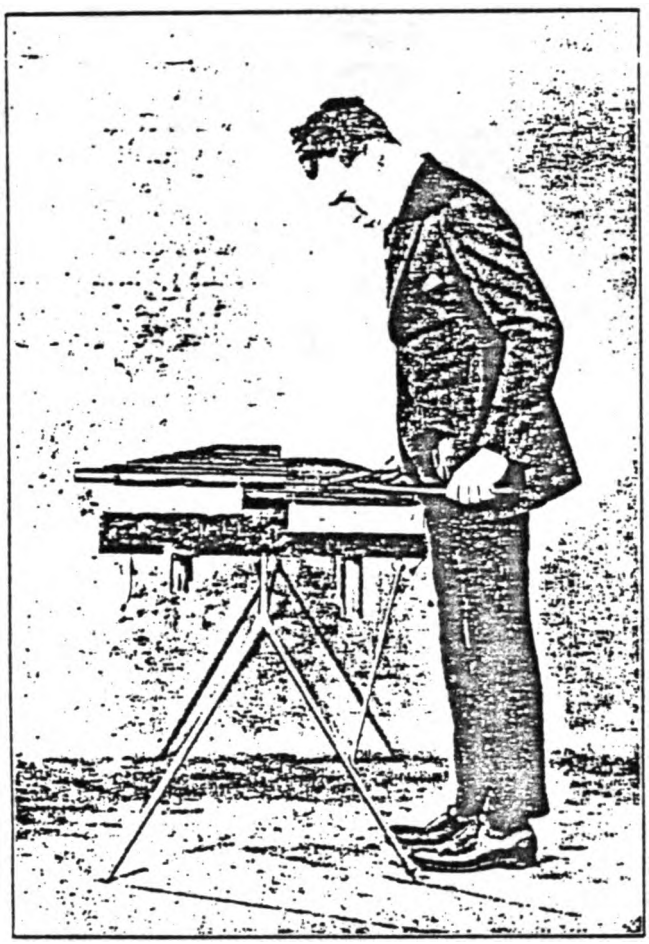


Figure Three—The Wrong Way

tion results from standing too close to the instrument. The Xylophone can never be played upon properly while standing in this position. There is absolutely no freedom of movement.

This also applies to FIGURE FOUR, wherein the player is too far away from the instrument. This position is entirely wrong inasmuch as it requires an excessive amount of reaching and also keeps the body off balance. These pictures should be studied carefully and if any one has a tendency toward either of these faults, it should be corrected at once. The Xylophone can never be played upon correctly so long as the player assumes a position similar to FIGURE THREE or FIGURE FOUR. Too much cannot be said regarding the proper position of the player when addressing the instrument. If you expect to advance yourself on the Xylophone, you must assume a position that will allow freedom of movement, as a free and easy style is very beneficial to speed and accuracy.

We will now explain the positions of the hands and fingers when holding the hammers and when striking the bars. The hands and fingers, being two of the most important factors essential to playing the Xylophone, should be given considerable thought and study.

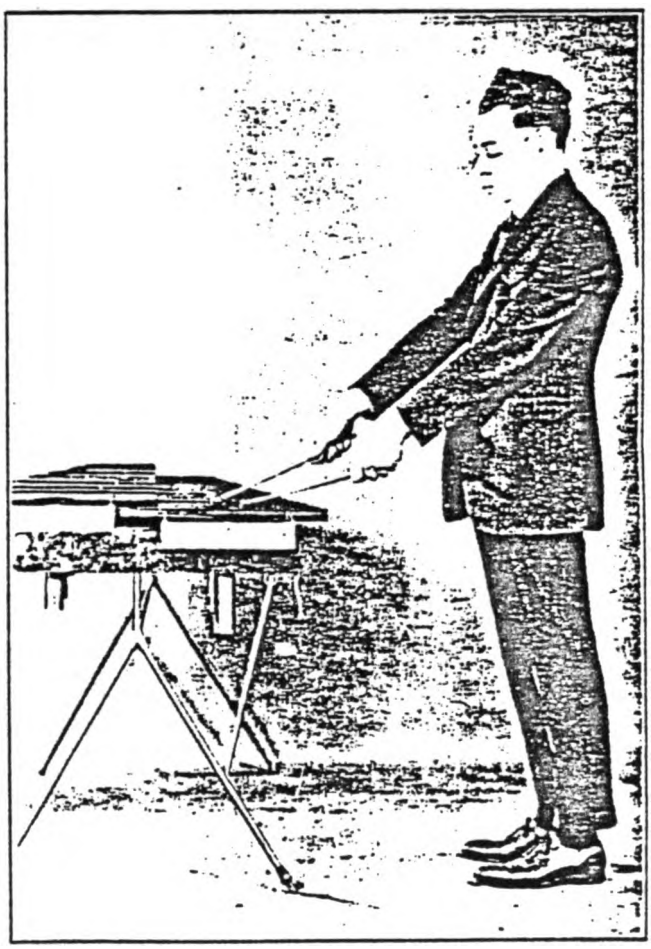


Figure Four—The Wrong Way

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FIGURE FIVE demonstrates the correct position of the hands and fingers when striking the bars. The hammer should be held by the thumb and first finger, the position of the thumb being on the side of the handle, most important factors on Xylophone Playing. Do not grip the hammer too tight. The hammer must have a certain amount of freedom, otherwise a clear tone cannot be brought out of the instrument.

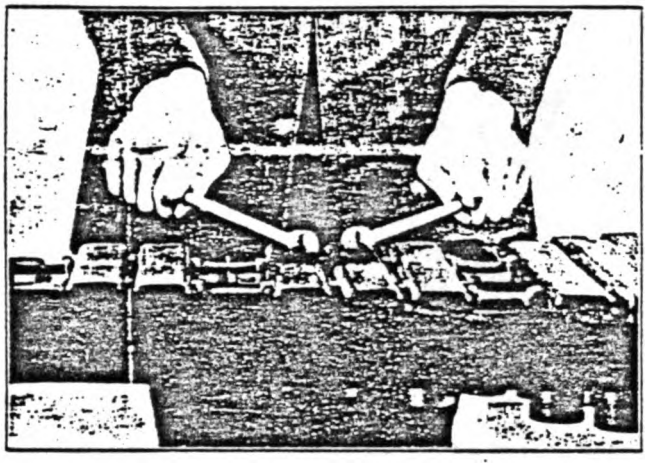


Figure Five—The Right Way

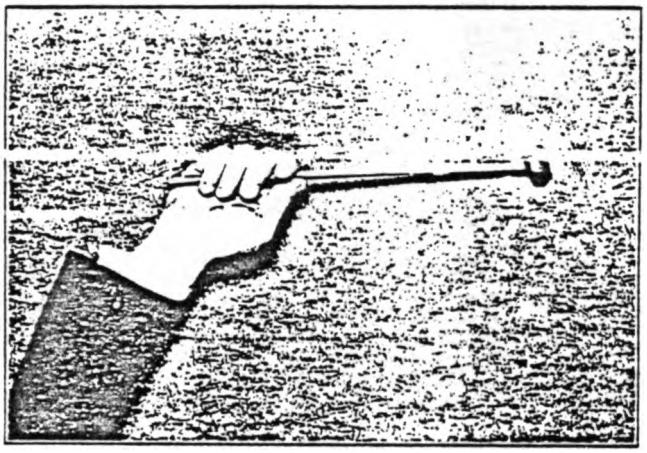


Figure Seven—The Right Way

as shown in FIGURE SIX. The remaining three fingers should be gently closed on the handle, but not too tight. Positively do not do any gripping with the second, third and fourth fingers. They are simply held around the handle of the hammer in order to give it a perfect balance. The power of the stroke must all come from the thumb and first finger. FIGURE SEVEN also demonstrates very clearly the position of the fingers and thumb

There are many faults regarding the gripping of the hammers and the striking of the bars that should be avoided. FIGURE EIGHT is a fault that is quite frequently used. This grip is absolutely incorrect. The

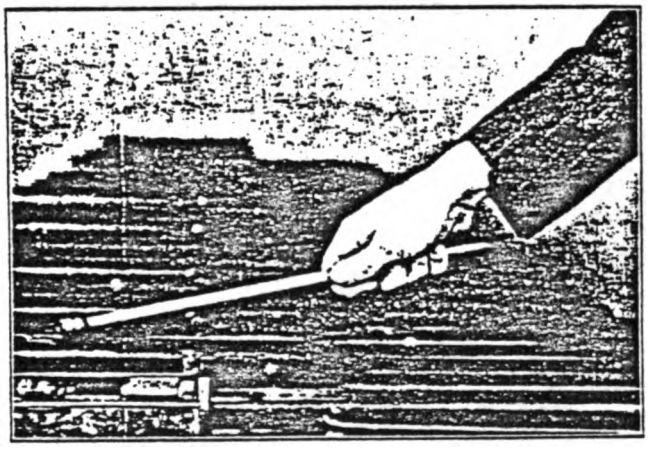


Figure Six—The Right Way

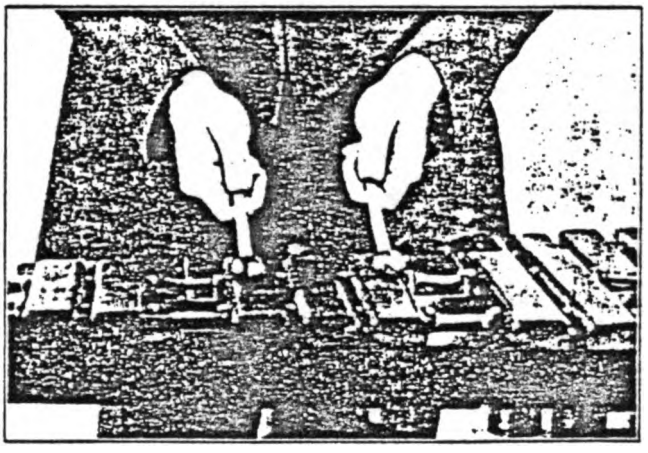


Figure Eight—The Wrong Way

when holding the hammer. FIGURES FIVE, SIX and SEVEN will convey to you our idea as to the correct way to hold the hammer. These pictures should be studied carefully, as the holding of the hammer is one of the

thumbs are placed on the top of the handles, thereby eliminating proper wrist action and causing the execution to be stiff and unnatural. The thumbs should never be placed upon the top of the handles, as in FIGURE EIGHT, as this is entirely wrong.

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Another fault frequently used is FIGURE NINE. While this fault is not as serious as some of the others, yet it should be avoided, inasmuch as it weakens the grip on the hammer. By holding the second, third and fourth fingers away from the handles, as shown in FIGURE NINE, the power of the stroke is lost, and accuracy becomes very uncertain. This grip should be

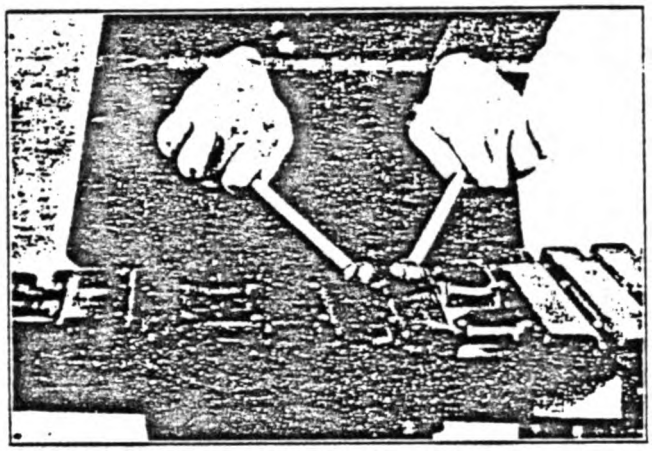


Figure Nine—The Wrong Way

avoided, not only because of the above reasons, but also because it appears very awkward and unnatural.

FIGURE TEN is another fault that should be positively avoided. By placing the first finger on top of the handle of the hammer, the tone of the instrument loses its brilliancy, and the freedom of action in the stroke becomes hampered. To obtain a clear, musical tone from a Xylophone, the bar must be struck with a flex-

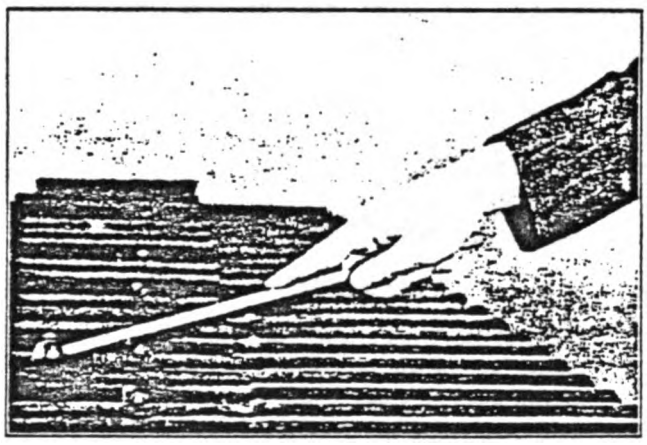


Figure Ten—The Wrong Way

ible stroke, and the hammer then must be quickly lifted. By making use of the grip shown in FIGURE TEN, it would be impossible to do this.

FIGURE ELEVEN is more an unnatural position of the wrist than anything else. By bending the wrist in this awkward manner, accurate rendition becomes impossible. We advise that the hands be kept well down

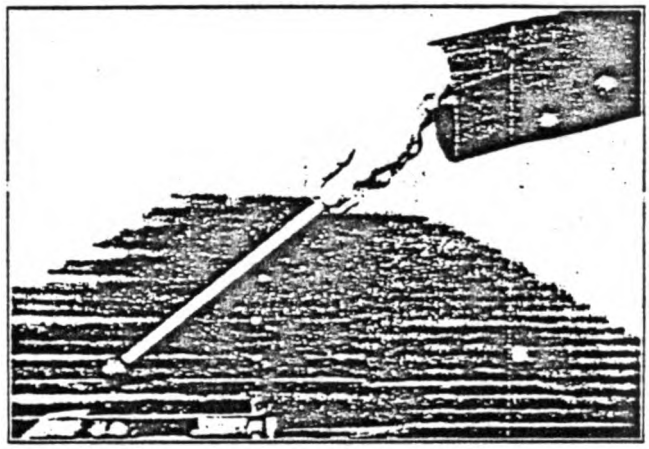


Figure Eleven—The Wrong Way

on the key board. From two and one-half to three inches above the bars is about the proper distance. FIGURE SIX will prove an excellent example as to what we refer, and will also show about how far the hand should be above the key board.

We have been asked so many questions regarding the playing of the Xylophone with four hammers, that we have added the following illustrations and instructions.

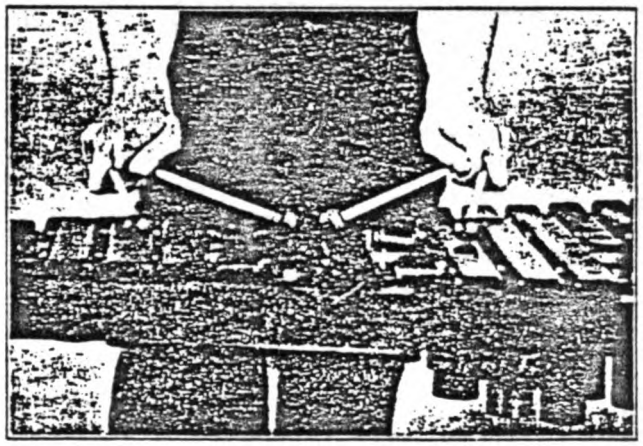


Figure Twelve—The Right Way

FIGURE TWELVE demonstrates our idea of the correct position of the hands and wrists when playing with four hammers. By studying this illustration carefully, it will be noticed that the arms and wrists are kept quite close to the body, and the hands are kept well down upon the key board. Take particular notice of the position of the thumbs and fingers, as this is very important.

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FIGURE THIRTEEN is the same grip turned upside down in order that the relative position of all the fingers may be seen. It can be seen that the hammers are gripped firmly, but not too tight. This is very important.

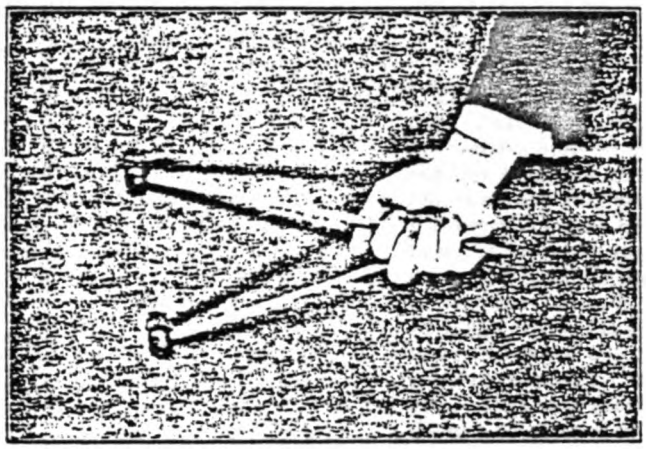


Figure Thirteen—The Right Way

In playing the Xylophone with four hammers in order to obtain the various notes to complete the various chords, it is necessary to expand the hammers or contract the hammers as the case may be. This expansion and contraction is accomplished entirely with the fingers and thumbs. FIGURE FOURTEEN is an excellent

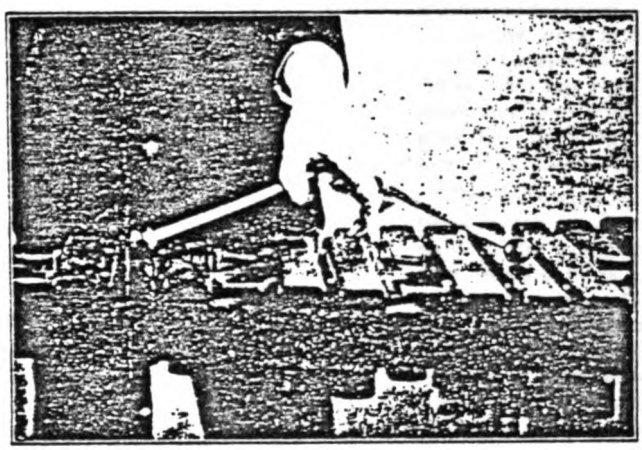


Figure Fourteen—The Right Way

example as to what we mean. Notice carefully how the hammers are held in position by the third and fourth fingers, while the first and second fingers and the thumb control the hammers in regard to expansion and contraction. If you have never played the Xylophone with four hammers, this grip may seem more or less awkward at first, but we can assure you that with a fair amount of practice you will be able to manipulate the hammers very easily.

FIGURE FIFTEEN is the same as FIGURE FOURTEEN with the exception that the view of the hand is from the front. By studying these illustrations carefully, and by practicing expansion and contraction, you should be able to manipulate four hammers very easily.

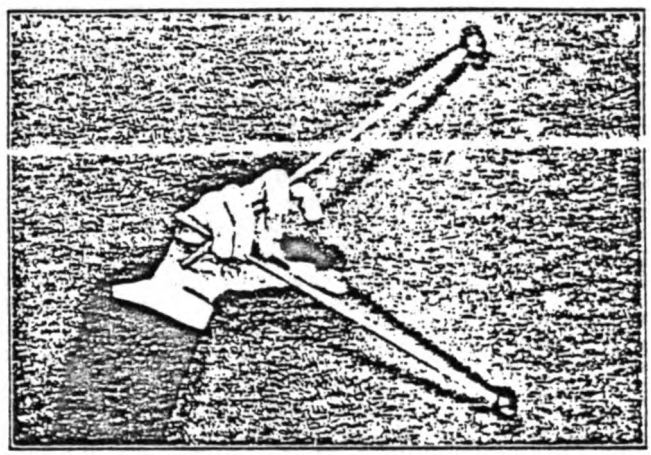


Figure Fifteen—The Right Way

We hope that the accompanying illustrations and instructions on the preceding pages will prove beneficial to all. These methods are what we abide by entirely. We offer one more suggestion, and that is this:—Do not just glance over these photographs and instructions and consider yourself benefited. Take each illustration separately and study it thoroughly. Place the book beside a mirror and adjust your hands so that the reflection that you will see in the mirror will correspond with the illustration. This is a very good method to obtain the proper grip of the hammers. Do not grip tight. Keep the wrists flexible. There must not be any stiffness whatever in the wrist action. Employ a natural position and a free and easy style. If you will follow these instructions and illustrations and adopt these grips and positions, and practice them, we can assure you that you will be greatly benefited by them. Our best efforts have been put forth on these pages.



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Chapter Two

THE ROLL

The roll is a very important part of Xylophone playing. That is, the right kind of a roll. It should be under perfect control and should be played from start to finish without any break or effort. The open roll is the best. Do not close the roll too tight. A close roll is tiresome on the wrists, cannot be played loud, holds the tone in the bars, and in most cases sounds forced and uneven. The open roll is much more powerful, lets the full tone out of the bars, sounds much better and fits much better with the single beat notes. It is also easier to play, can be made more even and a great amount of technique and fast arpeggios can be developed by using the open roll. This roll should be started with either hand and should be practiced that way so that one can get into it without any trouble no matter when it is used. When making the roll see that the hammers travel straight up and down and do not lift one hammer higher than the other. Do not strike the bars from an angle. Always strike the bar with a lifting motion and not a pressing motion. Strike firm but not too hard and as the hammer hits the bar lift it quickly. That lets the full tone out of the bar, sounds more brilliant and will carry better than by striking the bar too hard. Have a loose grip on the handles, use the wrists and not the arms. Have the hands and handles of the hammers almost parallel to the bars. If the hands are too high above the bars it makes the playing sound stiff. You should be able to touch the bars with little finger at all times. Do not raise the hammers more than five inches from the bars while making the roll or doing any fast playing. By keeping the hammers close to the bars one can play much faster and easier and with less effort.

The following exercises on the roll should be practiced slowly at first and particular attention should be paid to the position and motion of the wrists. This is very important as a wrong start will be very difficult to overcome later. Do not try to "speed up" until both hands are working in perfect unison. Be sure that the motion in the hammering is strictly in the wrist. Do not try to play with an arm motion. The only part of the arm that should be used to strike the bars with, is the part below the elbow. Never above it. As you become more steady with the roll, then gradually increase the speed of it, until it is as near perfect as you can make it. This will necessitate much practice, but as the roll is one of the most important factors in Xylophone playing, it must not be overlooked. Do not forget to start slow:—

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THE ROLL

The letters above the notes designate which hand should be used in striking the bar, namely, letter "L" meaning left hand and letter "R" meaning right hand

Play each exercise two minutes without stopping

1. L R L R L R L R L R L R L R L R L R L R L R L R L R

2. R L R L R L R L R L R L R L R L R L R L R L R L R L

3. L L L L L L L L L L L L L L L L R R R R R R R R R R R R R R R R

Left hand only Right hand only

4. L L L L L L L L R R R R R R R R L L L L L L L L R R R R R R R R

5. L L R R L L R R L L R R L L R R L L R R L L R R L L R R

6. L L R R L L R R L L L L R R R R L L R R L L R R L L L L R R R R

7. L R L R L R L R L R L R L R L R

8. L R L L R L L R L R L L R L L R R L R R R L R R R L R R R

9. R R R R R R R R R R R R R R R R R R R R R R R R R R R R
L L L L L L L L L L L L L L L L L L L L L L L L L L L L

10. The finished Roll as it is written

etc.

A finished Roll as it is written in octaves

R R R R R R R R R R R R R R R R R R R R R R R R

L L L L L L L L L L L L L L L L L L L L L L L L

The Roll as it is played in octaves

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Chapter Three

SCALES

A thorough knowledge of all the different scales in the different Keys, is a very valuable asset to all Xylophonists, as nearly all music in existence contains more or less scale work and arpeggios. There are many different ways of playing scales. The way that we are showing here is the most interesting way and can be played faster and with less effort. We have found through experience that the way to develop a scale technique is to practice each scale about 3 minutes at a time without stopping or without increasing or decreasing the speed. Striking each bar with the same degree of firmness is also very important. Do not try to play the scales fast until they have been thoroughly memorized. This is very important. Unless you are fully acquainted with each scale you will never be able to play them correctly. To start practicing the different scales take them one at a time and play them slowly and with precision. Then gradually increase the speed on them until you are playing them as fast as possible, without hitting any wrong notes. Keep the hammers moving as you go up and down so that they are always over the bar that you are striking. When the scales get into the sharps and flats you will be compelled to strike some of the bars on the end instead of the center. This is perfectly legitimate and the tone quality is practically the same. Of course, if you sustain a tone by rolling, then strike the bar in the center, but in playing scales and arpeggios very fast it is impossible to do so; and by striking the bar on the end the tone is practically the same, with only a fraction of the amount of effort. A scale or arpeggio can be played much faster, easier and more accurate in this way than by reaching to the center of the bar. But the naturals should always be struck in the center of the bar. These scales (when played this way and practiced right) can be played as fast and clean as you can possibly roll on a single note. Therefore in starting your scale practice, remember these points:—In practicing these scales do not attempt to learn the second or third one until you have the first one mastered. Memorize each one thoroughly before advancing to the next one. Start with either the left hand or the right hand. There is no set rule covering this, and to be thoroughly efficient you should be able to start with either hand and finish with either hand with the same degree of sureness. Do not forget to memorize them, otherwise they can never be played correctly:—

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SCALES

Use either hand in starting. To get the best results start with first the left hand, and then the right hand. Do not attempt to strike two or more notes in succession with the same hammer.

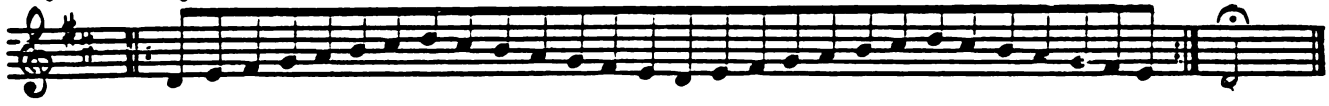
Key of C Major *Practice each scale three minutes without stopping*



Key of G Major



Key of D Major



Key of A Major



Key of E Major



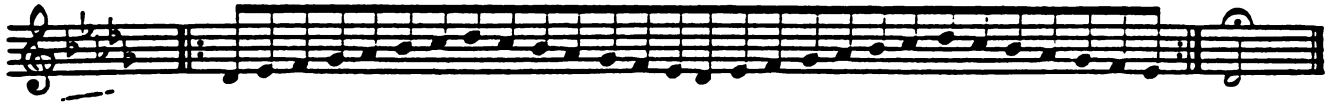
Key of B Major



Key of G flat Major



Key of D flat Major



Key of A flat Major



Key of E flat Major



Key of B flat Major



Key of F Major



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Key of A Minor

13.



Key of E Minor

14.



Key of B Minor

15.



Key of F sharp Minor

16.



Key of C sharp Minor

17.



Key of G sharp Minor

18.



Key of E flat Minor

19.



Key of B flat Minor

20.



Key of F Minor

21.



Key of C Minor

22.



Key of G Minor

23.



Key of D Minor

24.



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Chapter Four

EXERCISES

We have selected the exercises on the following pages out of several thousand that we have written, as being the ones best suited to build up and improve the general technique of the Xylophonist. There are so many good exercises in existence that it would be impossible to use even a small part of them. However, the ones that we have selected, will do much toward building up the playing in general.

These exercises should be always practiced very slow at first until all of the notes are thoroughly memorized, then increase the tempo and play as fast as possible, without striking any wrong notes. If it is found to be impossible to play them perfectly and at a fast tempo, go back and practice them slowly again until they are more thoroughly mastered. This is the only way in which they can ever be played perfect and at a very fast tempo.

After thoroughly memorizing each exercise we recommend that it be played in all of the different Keys on the instrument. Otherwise the pupil will become proficient only in one or two Keys. Our method of playing these exercises in all of the different Keys will greatly strengthen the knowledge of the instrument and will improve the technique and general playing ability. In order to play these in all of the different Keys, we suggest that the exercise be first memorized in the Key in which it is written, then it should be "Written Out" in all of the other Keys. We have found out through experience that writing these exercises in the different Keys first and then practicing on them is a great help to the pupil. It will also be very beneficial to sight reading, which is very important. Therefore in practicing these exercises always bear in mind the following points:—Memorize each one thoroughly, practice slowly at first and write each exercise in all of the different Keys before attempting to practice them in the different Keys. Each exercise should be played *at least* six times without stopping to get the full benefit from it. Simply playing them over once and then stopping will not bring results. They should be repeated many times without stopping. Play these exercises carefully and be sure that you do not strike any wrong notes, before increasing the tempo:—

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Chapter Four

EXERCISES IN $\frac{4}{4}$ TIME

Whole Notes

Repeat each exercise six times without stopping

Key of C Major

1.



Key of C Major

2.



Key of C Major

3.



Key of C Major

4.



Key of C Major

5.



Key of C Major

6.



Key of C Major

7.



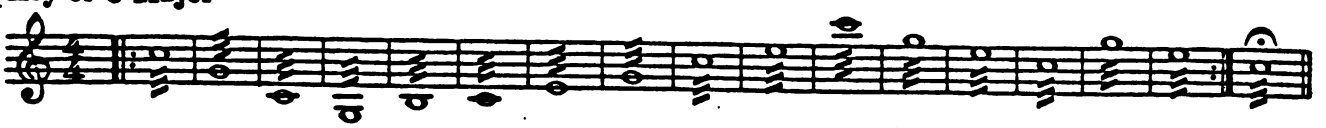
Key of C Major

8.



Key of C Major

9.



Key of C Major

10.



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EXERCISES IN $\frac{4}{4}$ TIME

Half Notes

Repeat each exercise six times without stopping

Key of G Major

11. 

Key of G Major

12. 

Key of G Major

13. 

Key of G Major

14. 

Key of G Major

15. 

Key of G Major.

16. 

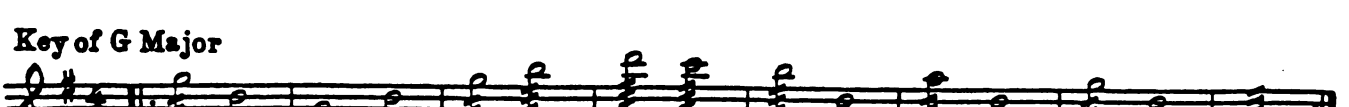
Key of G Major

17. 

Key of G Major

18. 

Key of G Major

19. 

Key of G Major

20. 

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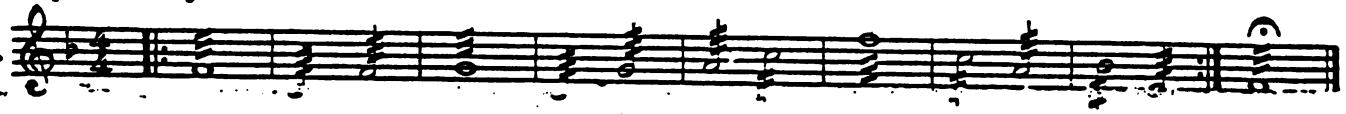
EXERCISES IN 4/4 TIME
Whole Notes and Half Notes

Repeat each exercise six times without stopping

Key of F Major

21. 

Key of F Major

22. 

Key of F Major

23. 

Key of F Major

24. 

Key of F Major

25. 

Key of F Major

26. 

Key of F Major

27. 

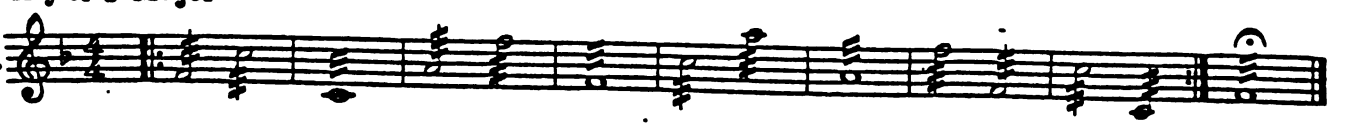
Key of F Major

28 

Key of F Major

29. 

Key of F Major

30. 

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EXERCISES IN $\frac{4}{4}$ TIME

Quarter Notes

Repeat each exercise six times without stopping

Key of D Major

31.


L R L R L R

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Whole Notes, Half Notes and Quarter Notes.

Repeat each exercise six times without stopping

Key of B flat Major

41.



Key of B flat Major

42.



Key of B flat Major

43.



Key of B flat Major

44.



Key of B flat Major

45.



Key of B flat Major

46.



Key of B flat Major

47.



Key of B flat Major

48.



Key of B flat Major

49.



Key of B flat Major

50.



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Eighth Notes

Repeat each exercise six times without stopping

Key of A Major

51.


L R L R L R L R L R L R L R L R R L R L R L R L R L R L R L

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EXERCISES IN $\frac{4}{4}$ TIME

Sixteenth Notes

Repeat each exercise six times without stopping

Key of E flat Major

1.


R L R L R L

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Quarter Notes and Eighth Notes

Repeat each exercise six times without stopping

Key of E Major

11.



Key of E Major

12.



Key of E Major

3.



Key of E Major

4.



Key of E Major

5.



Key of E Major

76.



Key of E Major

7.



Key of E Major

3.



Key of E Major

9.



Key of E Major

90.



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EXERCISES IN $\frac{4}{4}$ TIME

Dotted Half Notes and Dotted Quarter Notes

Repeat each exercise six times without stopping

1. Key of B Major



2. Key of B Major



3. Key of B Major



4. Key of B Major



5. Key of B Major



6. Key of B Major



7. Key of B Major



8. Key of B Major



9. Key of B Major



10. Key of B Major



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EXERCISES IN 4 TIME

Eighth Notes and Sixteenth Notes

Repeat each exercise six times without stopping

Key of Aflat Major



Key of Aflat Major



Key of Aflat Major



Key of Aflat Major



Key of Aflat Major



Key of Aflat Major



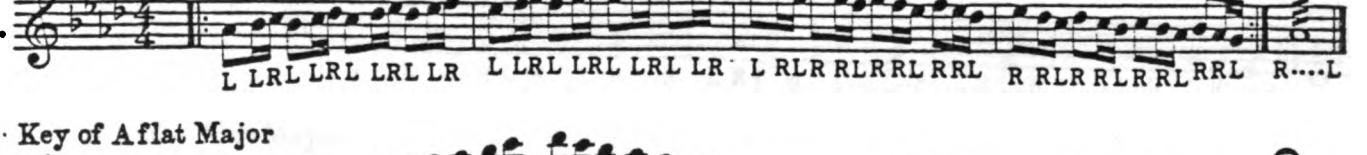
Key of Aflat Major



Key of Aflat Major



Key of Aflat Major



Key of Aflat Major



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Whole Notes, Half Notes and Quarter Notes

Repeat each exercise six times without stopping

Key of D flat Major

101.



Key of D flat Major

102.



Key of D flat Major

103.



Key of D flat Major

104.



Key of D flat Major

105.



Key of D flat Major

106.



Key of D flat Major

107.



Key of D flat Major

108.



Key of D flat Major

109.



Key of D flat Major

110.



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EXERCISES IN $\frac{4}{4}$ TIME

Half Notes, Quarter Notes and Eighth Notes

Repeat each exercise six times without stopping

Key of G flat Major

111.



Key of G flat Major

112.



Key of G flat Major

113.



Key of G flat Major

114.



Key of G flat Major

115.



Key of G flat Major

116.



Key of G flat Major

117.



Key of G flat Major

118.



Key of G flat Major

119.



Key of G flat Major

120.



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Chapter Four

EXERCISES IN $\frac{2}{4}$ TIME

Half Notes and Quarter Notes

Repeat each exercise six times without stopping

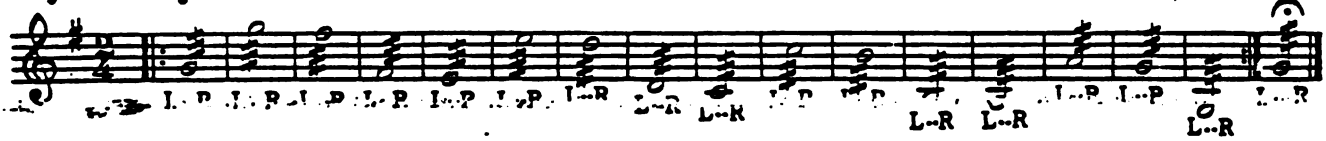
Key of C Major

1.



Key of G Major

2.



Key of D Major

3.



Key of D Major

4.



Key of A Major

5.



Key of E Major

6.



Key of B Major

7.



Key of F Major

8.



Key of B flat Major

9.



Key of E flat Major

10.



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EXERCISES IN $\frac{2}{4}$ TIME

Eighth Notes and Sixteenth Notes

Repeat each exercise six times without stopping

Key of A flat Major

1.


R L R L R L

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Repeat each exercise six times without stopping

Half Notes, Quarter Notes, Eighth Notes Dotted Quarter Notes and Sixteenth Notes

Key of C Major

21.



Key of E flat Major

22.



Key of D Major

23.



Key of F Major

24.



Key of A flat Major

25.



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PART THREE

Chapter Four

EXERCISES IN $\frac{3}{4}$ TIME

Dotted Half Notes, Half Notes and Quarter Notes

Repeat each exercise six times without stopping

Key of C Major



Key of F Major



Key of B flat Major



Key of E flat Major



Key of A flat Major



Key of D flat Major



Key of G flat Major



Key of G Major



Key of D Major



Key of A Major



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Eighth Notes and Sixteenth Notes

Repeat each exercise six times without stopping

Key of G Major

11. 
L R L R L R

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EXERCISES IN $\frac{3}{4}$ TIME

Dotted Half Notes, Half Notes, Quarter Notes Eighth Notes and Sixteenth Notes

Repeat each exercise six times without stopping

Key of C Major

21.



Key of A flat Major

22.



Key of D Major

23.



Key of F Major

24.



Key of E flat Major

25.



35

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PART FOUR

Chapter Four

EXERCISES IN $\frac{6}{8}$ TIME

Repeat each exercise six times without stopping

Dotted Half Notes, Dotted Quarter Notes Quarter Notes and Eighth Notes

Key of C Major

1. L···R L···R L···R L···R L···R L···R L···R L···R L···R

Key of G Major

2. L···R L···R L···R L···R L···R L···R L···R L···R L···R

Key of D Major

3. L··R L··R L··R L··R L··R L··R L··R L··R L··R L··R L··R L··R L··R L··R L··R L···R

Key of A Major

4. L··R L R L··R L R L··R L R L··R L R L··R L R L··R L R L··R L R L··R L R L···R

Key of E Major

5. L R L R L R L R L R L R L R L R L R L R L R L R L R L R L···R

Key of B Major

6. L···R L··R L··R L R L R L R L R L···R L··R L··R L R L R L R L R L···R

Key of F Major

7. L··R L R L L··R L R L L··R L R L L··R L R L L··R L R L L··R L R L L··R L R L L···R

Key of B flat Major

8. L···R R L R L R L L···R L R L R L R L···R R L R L R L L···R R L R L R L L···R

Key of E flat Major

9. R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R···L

Key of A flat Major

10. R R L··R R L R L R L L R R L··R R L R L R L L R L R L R L R L R L R L R L R L R···L

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EXERCISES IN $\frac{6}{8}$ TIME

Dotted Half Notes, Dotted Quarter Notes, Quarter Notes Eighth Notes and Sixteenth Notes

Repeat each exercise six times without stopping

Key of D flat Major

11. L··R L··R L··R R L R L R L R L R L R L R L R L R L R L R L R L R L··R

Key of G flat Major

12. R L R L R L R L R L R L R L R L R L R L R L R L R L

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EXERCISES IN $\frac{6}{8}$ TIME

Eighth Notes and Sixteenth Notes

Reprat each exercise six times without stopping

Key of D Major

21.



Key of A flat Major

22.



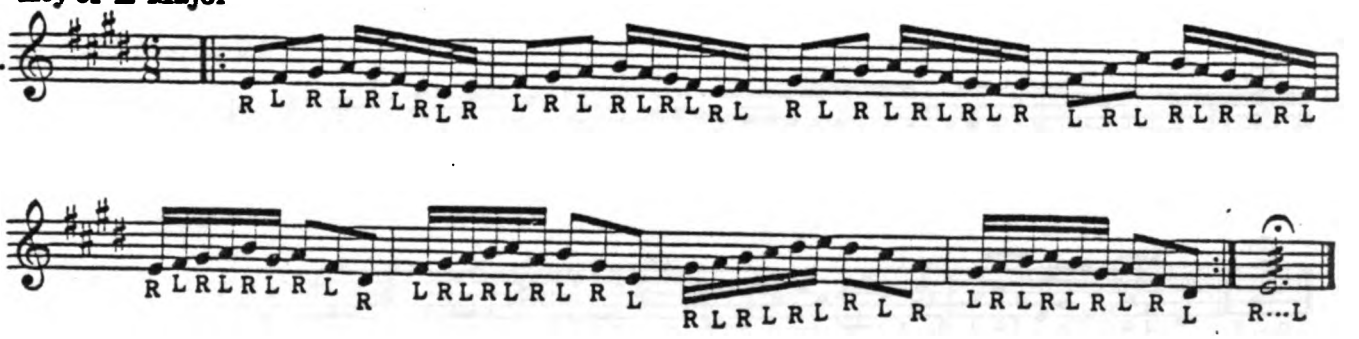
Key of F Major

23.



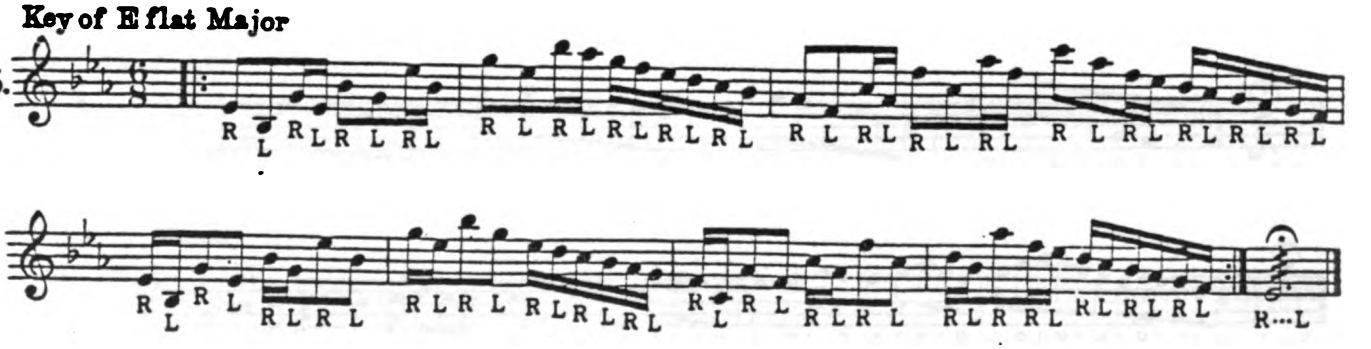
Key of E Major

24.



Key of E flat Major

25.



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PART FIVE
Chapter Four
EXERCISES IN $\frac{12}{8}$ TIME
Dotted Half Notes, Dotted Quarter Notes Quarter Notes and Eighth Notes

Repeat each exercise six times without stopping

Key of C Major

1. 

Key of F Major

2. 

Key of B flat Major

3. 

Key of E flat Major

4. 

Key of A flat Major

5. 

Key of D flat Major

6. 

Key of G flat Major

7. 

Key of G Major

8. 

Key of D Major

9. 

Key of A Major

10 

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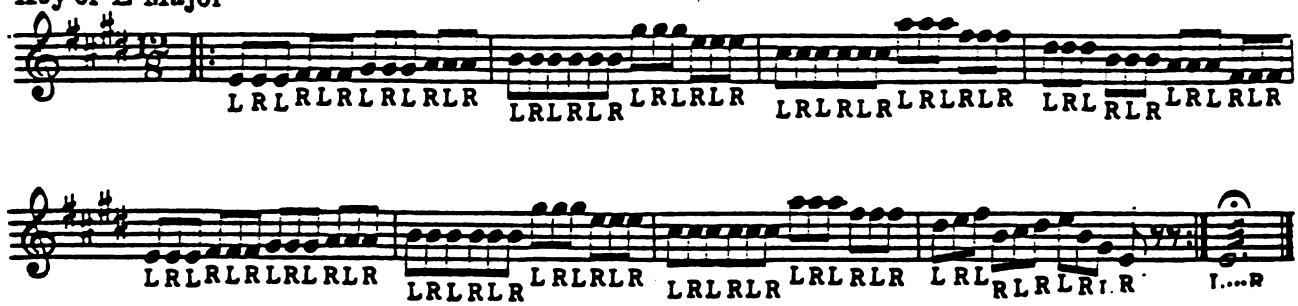
EXERCISES IN $\frac{12}{8}$ TIME

Eighth Notes

Repeat each exercise six times without stopping

Key of E Major

11.


L R L R L R

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PART SIX

Chapter Four

EXERCISES IN $\frac{9}{8}$ TIME

Dotted Half Notes, Dotted Quarter Notes Quarter Notes and Eighth Notes

Repeat each exercise six times without stopping

Key of C Major



Key of G Major



Key of D Major



Key of A Major



Key of E Major



Key of B Major



Key of F Major



Key of B flat Major



Key of E flat Major



Key of A flat Major



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Eighth Notes

Repeat each exercise six times without stopping

Key of D flat Major

11. 
R L R L R L

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PART SEVEN

Chapter Four

Repeat each exercise six times without stopping

EXERCISES IN $\frac{6}{4}$ TIME, $\frac{3}{2}$ TIME AND $\frac{2}{2}$ TIME

Key of C Major



Key of F Major

2.



Key of G Major



Key of D Major



Key of C Major



Key of F Major



Key of G Major

7.



Key of C Major

8.



Key of G Major



Key of F Major



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PART EIGHT

Chapter Four

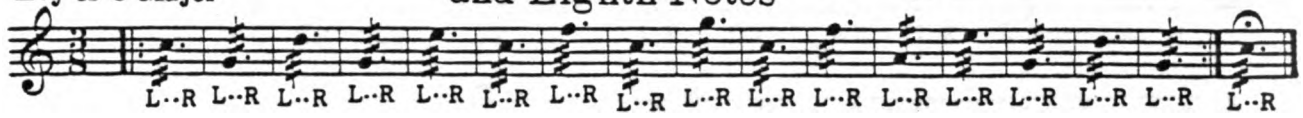
EXERCISES IN $\frac{3}{8}$ TIME

Dotted Quarter Notes, Quarter Notes and Eighth Notes

Repeat each exercise six times without stopping

Key of C Major

1.



Key of G Major

2.



Key of D Major

3.



Key of A Major

4.



Key of E Major

5.



Key of B Major

6.



Key of F Major

7.



Key of B flat Major

8



Key of E flat Major

9.



Key of A flat Major

10.



PLEASE NOTE: PAGE 45 OMITTED

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Chapter Five

The most commonly used Ornaments, or Grace Notes

Key of C Major

1. SHORT APPOGGIATURA



2. GRUPPETTO (The Slide)

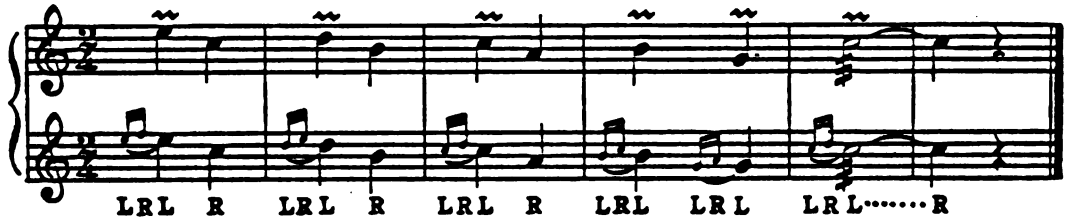


3. LONG SLIDE



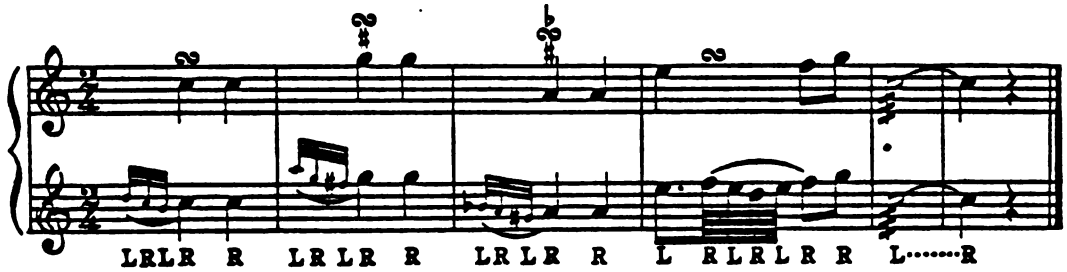
4. INVERTED MORDENT

(As it should be played)



5. THE TURN
(With the note above)

(As it should be played)



6. MORDENT

(As it should be played)



7. SHORT TRILL

(As it should be played)



8. TRILL

(As it should be played)



9. LONG ASCENDING SLIDE



10. THE APPOGGIATURA
(Leaning note)

(As it should be played)



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Exercises with Ornaments, or Grace Notes

Key of B flat Major


L R L L R L L R L R L R L L R L L R L L R L R L R L L R L L R L L R L

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PART ONE
Chapter Six
ADVANCED EXERCISES

Repeat each exercise six times without stopping

Key of C Major

1. 
R L R L R L

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Repeat each exercise six times without stopping

Key of D Major


R L R L R L

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Advanced Exercises

Repeat each exercise six times without stopping

Key of F Major

21.


L R L R L R

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PART TWO

Chapter Six

ADVANCED EXERCISES

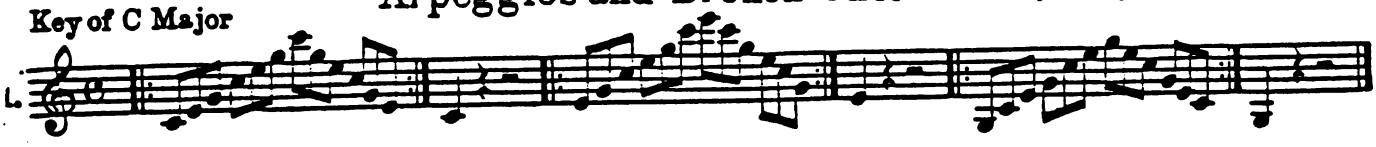
Arpeggios and Broken Chords

Repeat each exercise six times without stopping

There is no hammering marked on these exercises. Start them with first one hand and then the other. Play slowly until memorized.

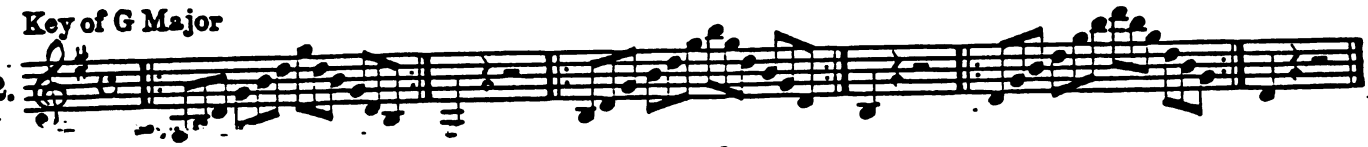
Key of C Major

1.



Key of G Major

2.



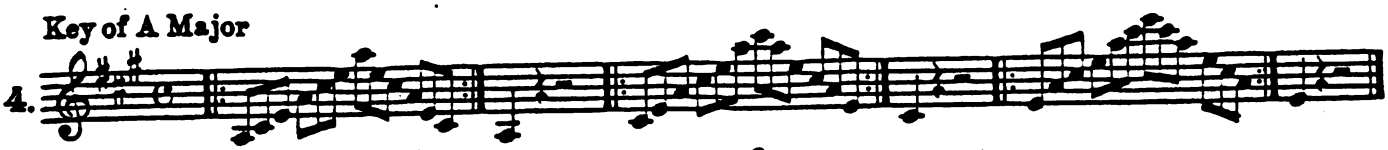
Key of D Major

3.



Key of A Major

4.



Key of E Major

5.



Key of B Major

6.



Key of G flat Major

7.



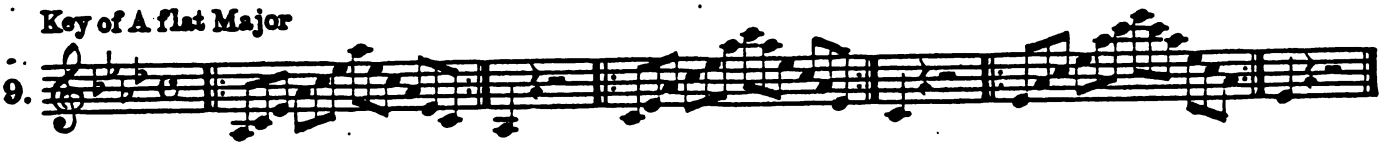
Key of D flat Major

8.



Key of A flat Major

9.



Key of E flat Major

10.



Key of B flat Major

11.



Key of F Major.

12.



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Arpeggios and Broken Chords

Repeat each exercise six times without stopping

Key of A Minor

13. 

Key of E Minor

14. 

Key of B Minor

15. 

Key of F sharp Minor

16. 

Key of C sharp Minor

17. 

Key of G sharp Minor

18. 

Key of E flat Minor

19. 

Key of B flat Minor

20. 

Key of F Minor

21. 

Key of C Minor

22. 

Key of G Minor

23. 

Key of D Minor

24. 

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ADVANCED EXERCISES
Arpeggios and Broken Chords

Repeat each exercise six times without stopping

Key of C Major



Key of G Major



Key of D Major



Key of A Major



Key of E Major



Key of B Major



Key of G flat Major



Key of D flat Major



Key of A flat Major



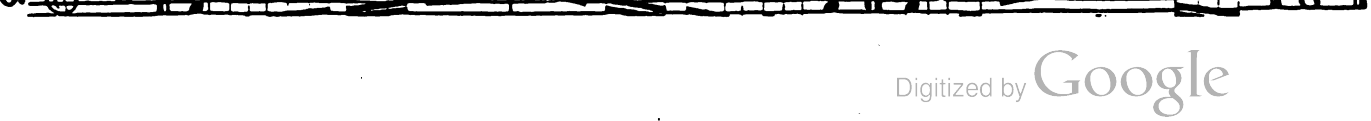
Key of E flat Major



Key of B flat Major



Key of F Major



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ADVANCED EXERCISES
Arpeggios and Broken Chords

Repeat each exercise six times without stopping

Key of A Minor

7.



Key of E Minor

38.



Key of B Minor

9.



Key of F sharp Minor

40.



Key of C sharp Minor

1.



Key of G sharp Minor

42.



Key of E flat Minor

3.



Key of B flat Minor

44.



Key of F Minor

5.



Key of C Minor

46.



Key of G Minor

7.



Key of D Minor

48.



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ADVANCED EXERCISES
Arpeggios and Broken Chords

Repeat each exercise six times without stopping

Key of C Major

49.



Key of G Major

50.



Key of D Major

51.



Key of A Major

52.



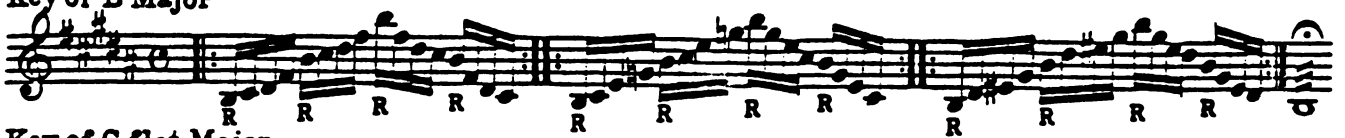
Key of E Major

53.



Key of B Major

54.



Key of G flat Major

55.



Key of D flat Major

56.



Key of A flat Major

57.



Key of E flat Major

58.



Key of B flat Major

59.



Key of F Major

60.



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PART THREE
Chapter Six
Advanced Exercises

Repeat each exercise six times without stopping

Key of C Major

1.



Key of C Major

2.



Key of A Major

3



Key of G Major

4.



Key of F Major

5.



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PART THREE
Advanced Exercises

Repeat each exercise six times without stopping

Key of C Major

6.



Key of G Major

7.



Key of C Major

8.



Key of C Major

9.



Key of A flat Major

10.



Key of C Major

11.

Key of C Major

12.

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PART THREE
Advanced Exercises

Repeat each exercise six times without stopping

Key of C Major

3.



Key of C Minor

14.



Key of C Major

15.


L R L R L R

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PART THREE
Advanced Exercises

Repeat each exercise six times without stopping

Key of B flat Major

1.



Key of A Major

2.



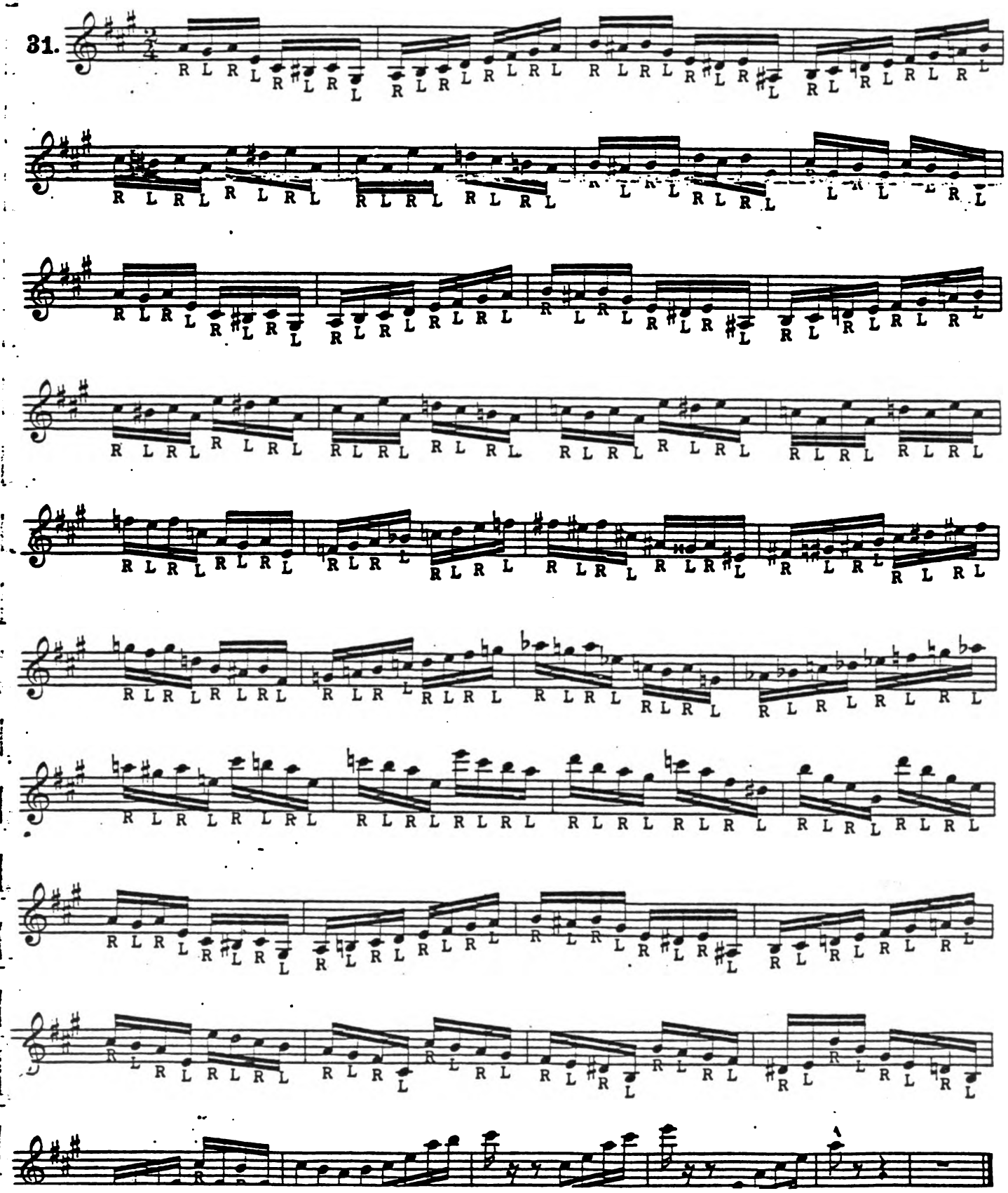
Key of G flat Major

3.

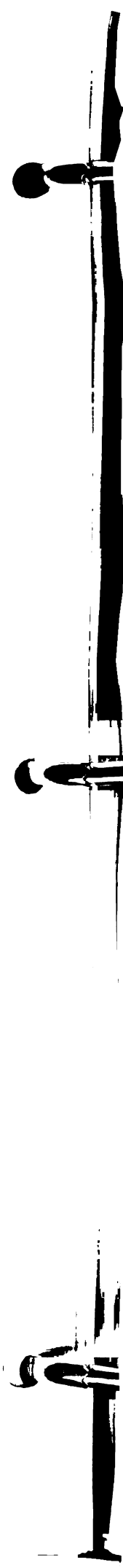

L R L R L R L R LR LRLLLRLRLRL RLRL R L R L R L

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PART THREE
ADVANCED EXERCISES

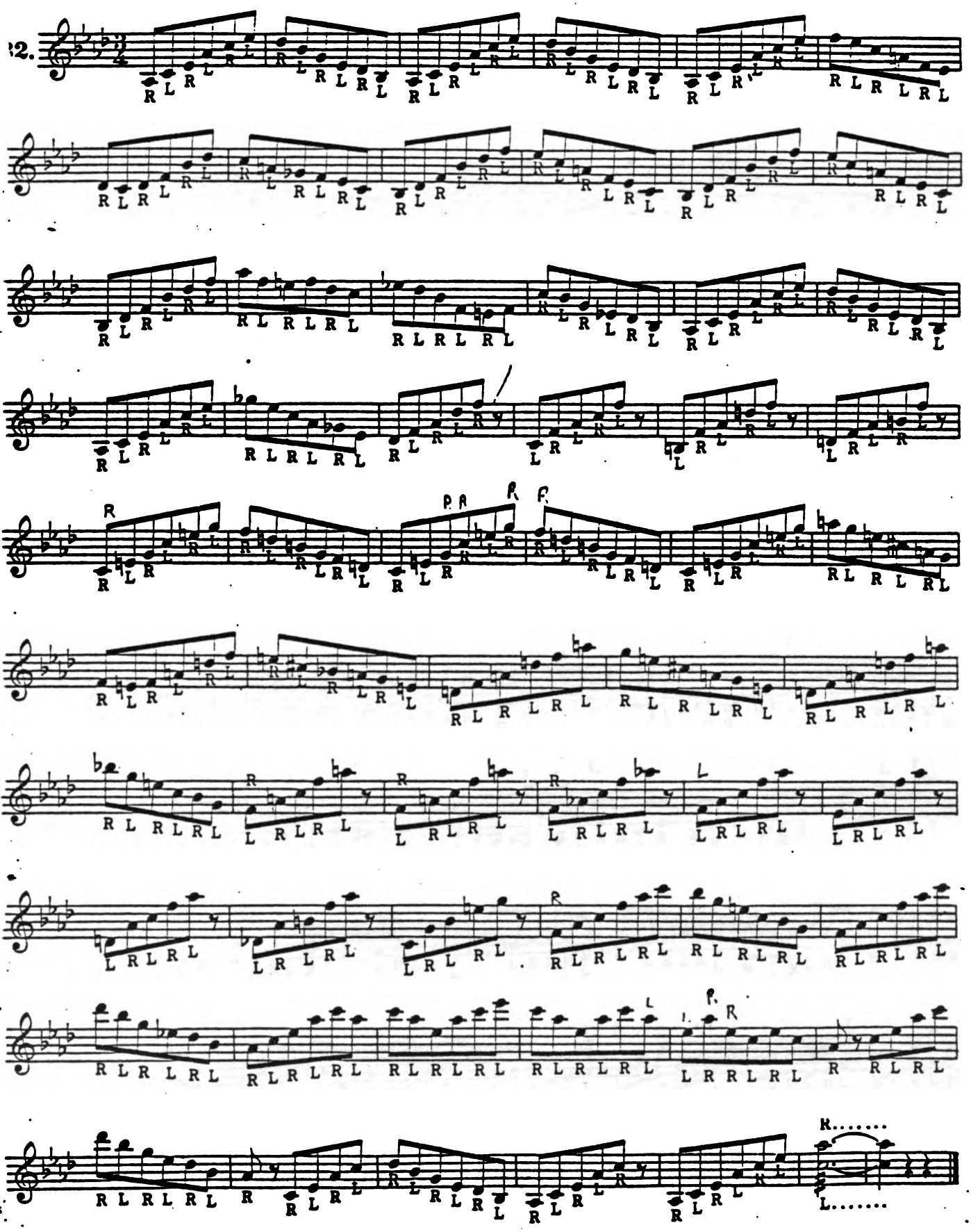


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Advanced Exercises

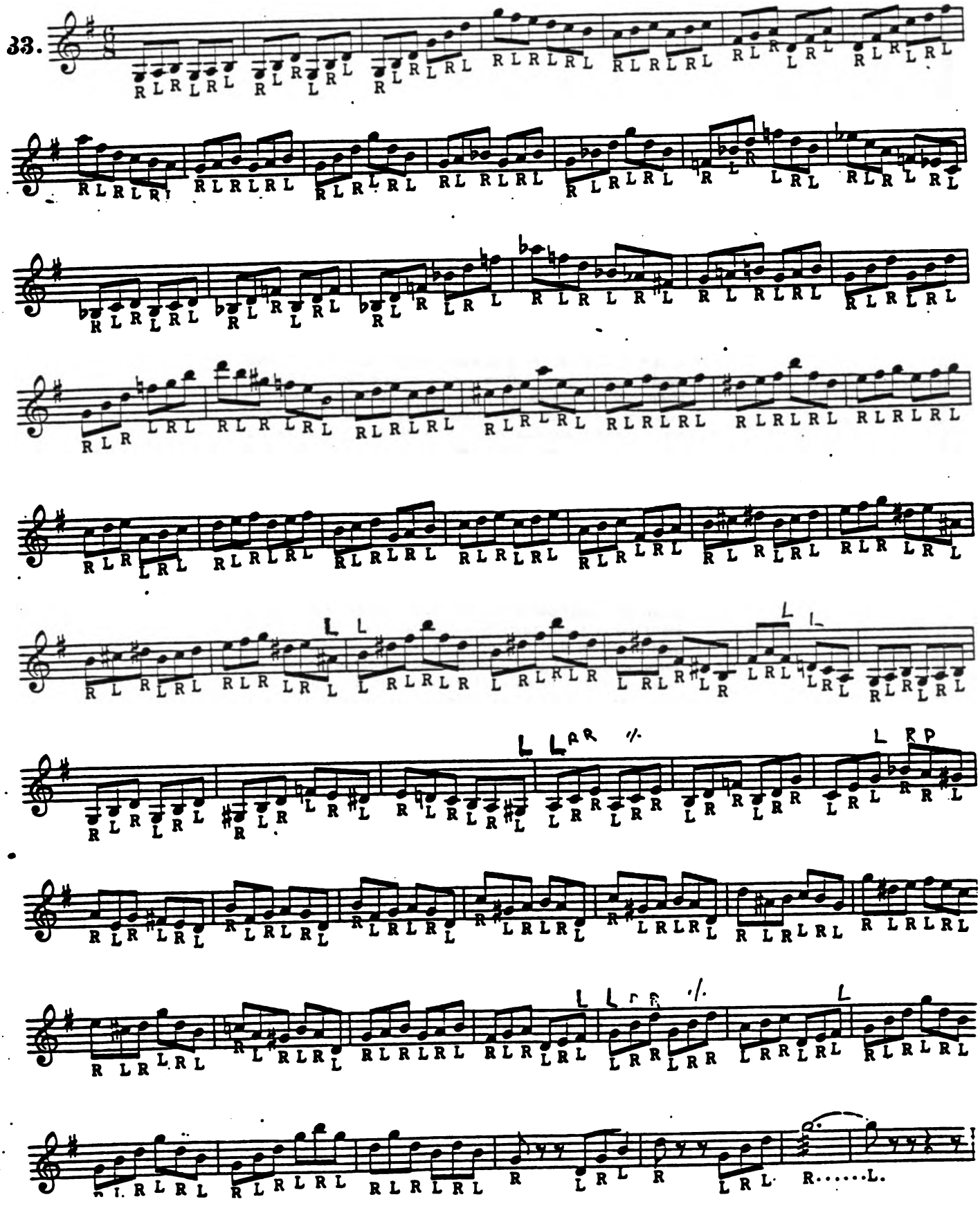


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PART THREE
Advanced Exercises

33.



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Chapter Seven

DOUBLE STOPS

The double stops or double notes in this chapter have no hammering marked under them for the reason that there is only one correct way to play them and that is to strike both notes precisely at the same time. These exercises should be practiced very slowly at first until each one is thoroughly memorized, and then increase the tempo little by little until you can play them as fast as possible. Both notes should be struck precisely together with out any "see-sawing." If you find you can not play them at a fast tempo without "see-sawing," start over again and play them slow. It is much better to play any exercise slow and play it perfect rather than play it fast and not be able to play it perfect. Considerable can be learned by carefully studying these exercises. We advise that these exercises be copied and written down on separate paper, as this will help to impress them upon your memory more than any other way. If you find that after constant practice on these double stops, the wrists begin to tire, it is better to stop and rest rather than continue, as trying to practice when one is tired will not gain results. Be sure that the position of the hands and body are correct when practicing, as double stops demand perfect wrist action to be played correctly.

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Chapter Seven

DOUBLE STOPS

Scales in Thirds and Sixths

Repeat each exercise six times without stopping

Key of C Major

1.



Key of G Major

2.



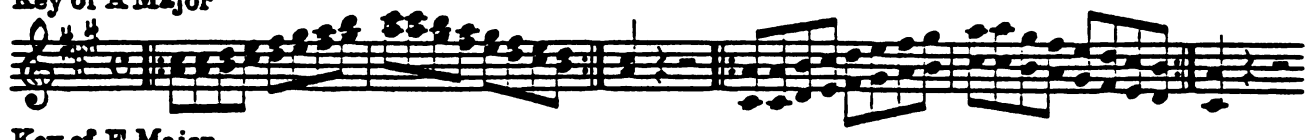
Key of D Major

3.



Key of A Major

4.



Key of E Major

5.



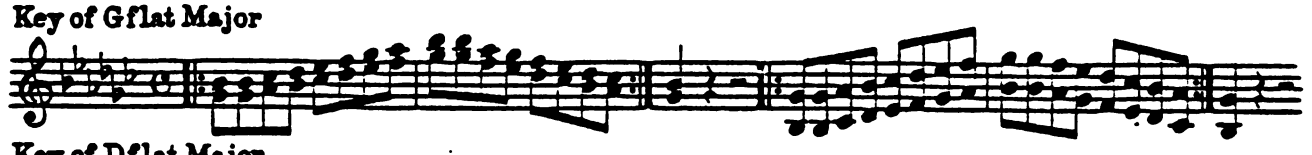
Key of B Major

6.



Key of Gflat Major

7.



Key of Dflat Major

8.



Key of Aflat Major

9.



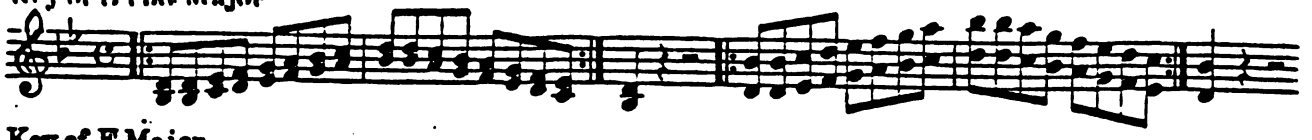
Key of E flat Major

10.



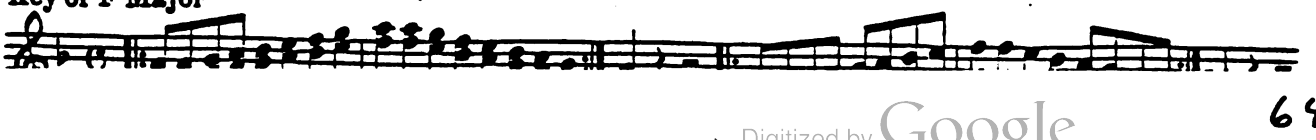
Key of B flat Major

11.



Key of F Major

12.



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DOUBLE STOPS
Scales in Thirds and Sixths

Repeat each exercise six times without stopping

Key of A Minor



Key of E Minor



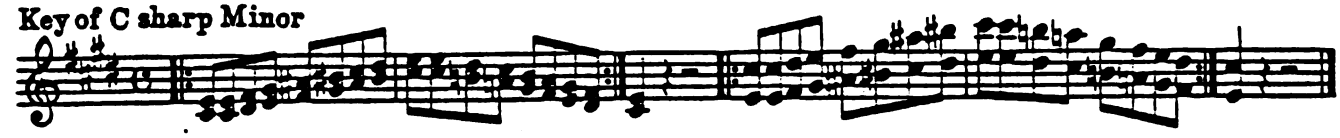
Key of B Minor



Key of F sharp Minor



Key of C sharp Minor



Key of G sharp Minor



Key of E flat Minor



Key of B flat Minor



Key of F Minor



Key of C Minor



Key of G Minor



Key of D Minor



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Thirds, Fourths, Fifths, Sixths, Tenths, etc.

Repeat each exercise six times without stopping

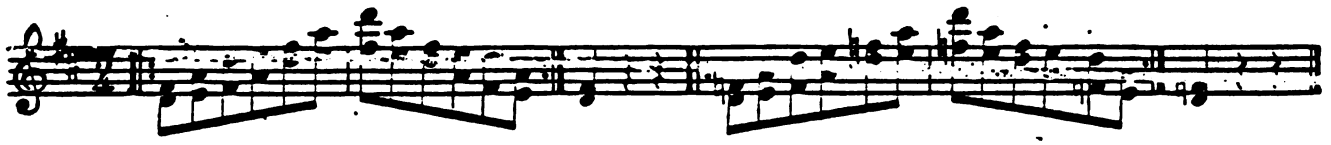
25.



26.



27.[2]



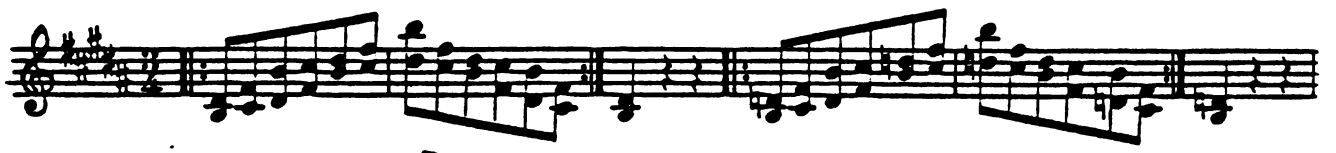
28.



29.



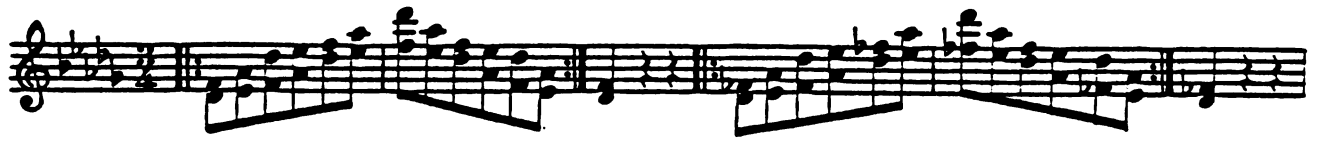
30.



31.



32.



33.



34.



35.



36.

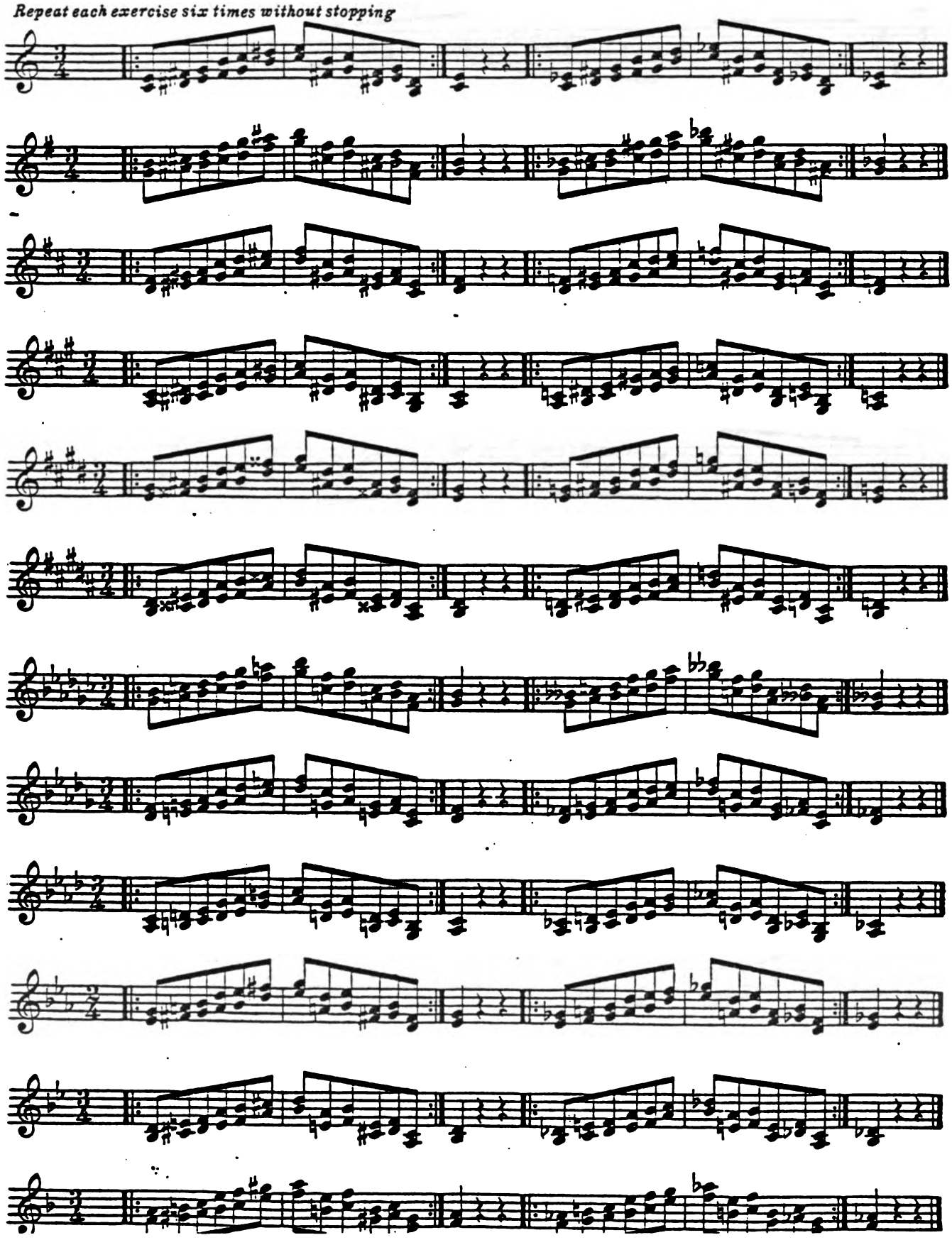


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DOUBLE STOPS
Thirds, Fourths, Fifths, Sixths, Tenths, etc.

Repeat each exercise six times without stopping



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DOUBLE STOPS
Thirds, Fourths, Fifths, Sixths, Tenths, etc.

Repeat each exercise six times without stopping

49.



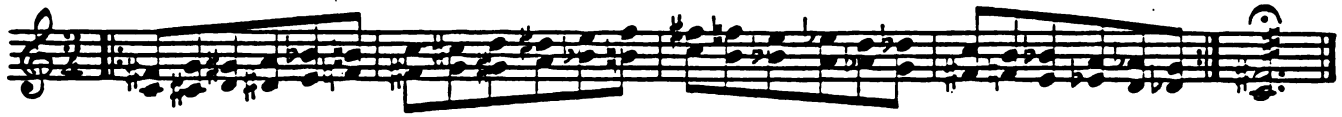
50.



51.



52.



53.



54.



55.



56.



57.



58.



59.



60.



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Chapter Eight

This chapter consists of exercises in Octaves. The instruction in Chapter Seven will apply to this chapter. The octaves should be played the same as the double stops. Do not "See-Saw." Each note should be struck precisely at the same time. Do not center attention on the hammer in the right hand. The left hand can not be controlled if this is done. Also do not center attention on the hammer in left hand as the right hand can not be controlled. Center attention between the hands and try to watch both hammers at the same time. This may seem difficult at first, but by following these instructions, Octaves may be played quite easy. Play them slowly at first until they are thoroughly memorized. Any single note exercise in this book may be practiced in Octaves. We suggest this as being very good practice;—

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OCTAVES

(One Hammer in each Hand)

Repeat each exercise six times without stopping

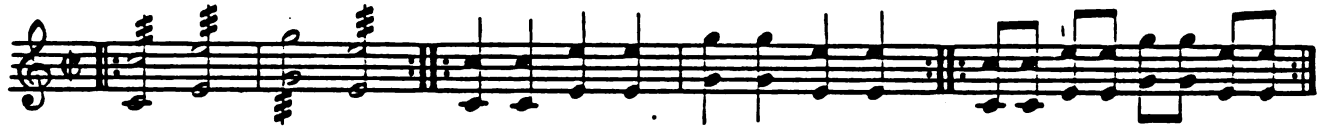
1. Key of C Major — Single Notes. Do not Roll.



2. Key of C Major



3. Key of C Major



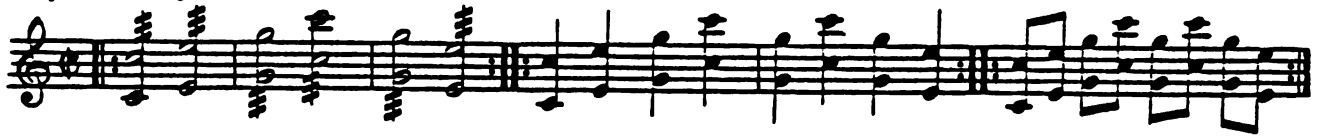
4. Key of C Major



5. Key of C Major



6. Key of C Major



7. Key of C Major



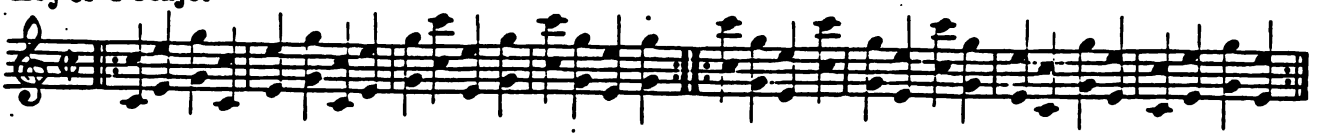
8. Key of C Major



9. Key of C Major



10. Key of C Major



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Octaves

Repeat each exercise six times without stopping

Key of G Major

1.



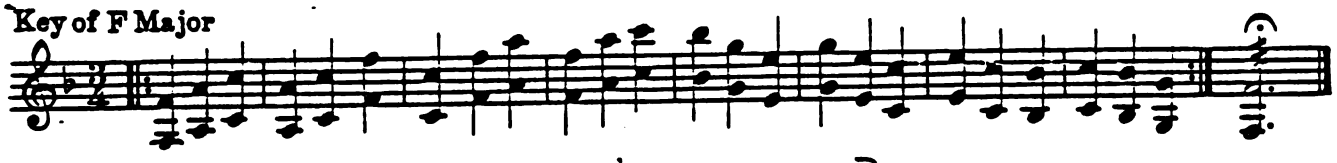
Key of G Major

2.



Key of F Major

3.



Key of A Major

4.



Key of E flat Major

15.



Key of D Major

16.



Key of G flat Major

17.



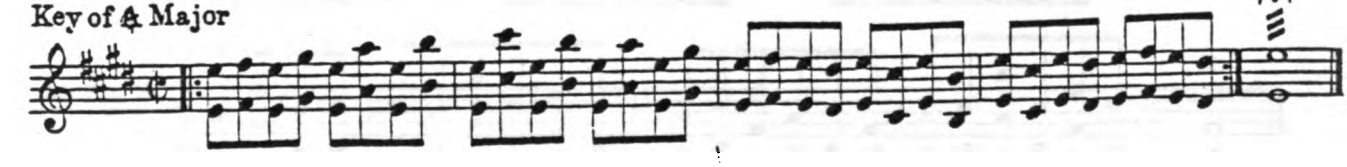
Key of B flat Major

18.



Key of A Major

19.



Key of E flat Major

20.



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EXERCISES IN
Octaves

Repeat each exercise six times without stopping

Key of C Major



Key of C Major



Key of C Major



Key of G Major



Key of G Major



Key of A flat Major



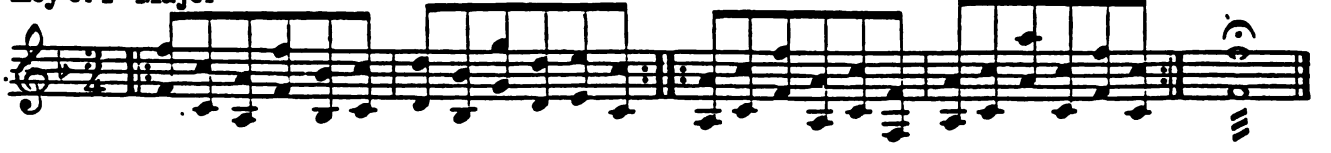
Key of E Minor



Key of D Major



Key of F Major



Key of G Major



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Chapter Nine

EXERCISES FOR FOUR HAMMERS

In playing with four hammers we advise that the instruction and photographs in Chapter One, referring to four hammering be carefully studied.

Getting the proper grips on tha hammers is one of the most important items.

The Photographs in Chapter One will demonstrate clearly the different grips. Be sure that the Roll is as even as possible. In crossing over to the sharps and flats, it is perfectly legitimate to strike the bars on the ends. Do not grip tha hammers too tight.

We suggest that Exercises one, two and three be written down in every different Key and practiced carefully. This method will prove beneficial to four hammer playing. Play these exercises slowly at first.

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Chapter Nine
EXERCISES FOR
Four Hammers
(Two in each Hand)

Repeat each exercise six times without stopping

Roll each Note.

Single Notes.

Do not Roll.

1. Key of C Major



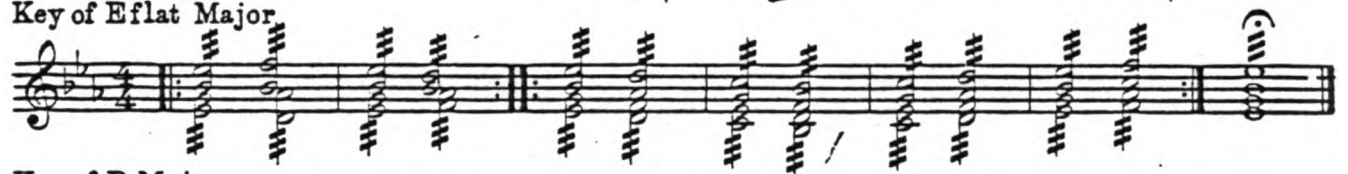
2. Key of G Major



3. Key of G Major



4. Key of E flat Major



5. Key of D Major



6. Key of F sharp Minor



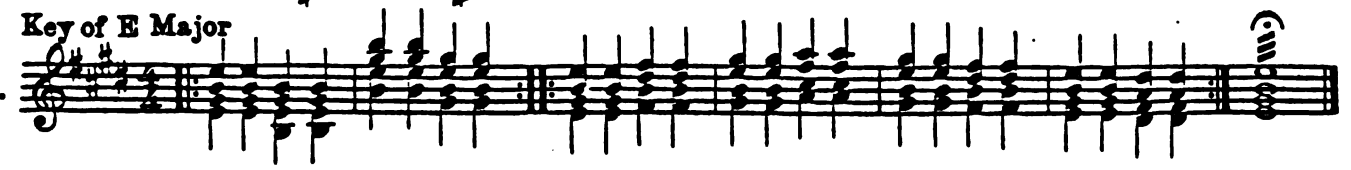
7. Key of B flat Major



8. Key of D flat Major



9. Key of E Major



10. Key of D Minor



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EXERCISES FOR
Four Hammers

Repeat each exercise six times without stopping

Key of G Major



Key of C Major

12.



Key of B flat Major

13.



Key of C Major

14.



Key of E Major



Key of A flat Major

3.



Key of D Major

7.

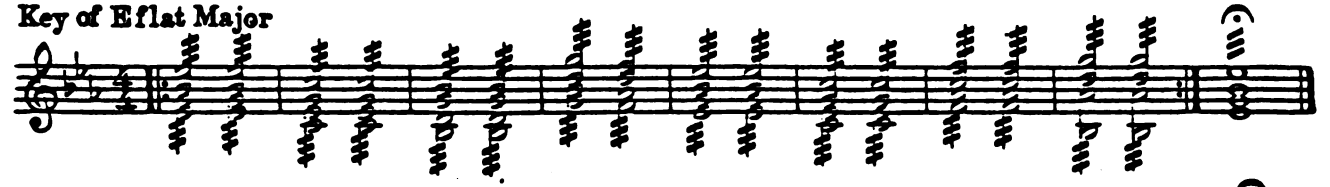


Key of C Major



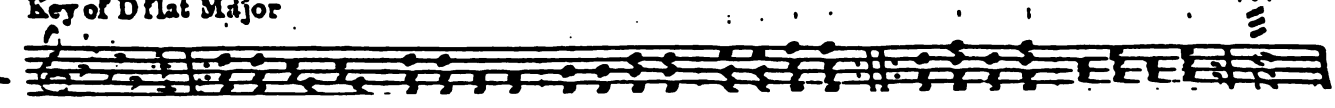
Key of E flat Major

19.



Key of D flat Major

20.



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Chapter Ten

RAGTIME AND JAZZ

There are many ways in which ragtime and jazz might be played and there are many tricks that can be used regarding ragtime beats and jazz beats. However, there is one thing always to be remembered when playing ragtime or jazz, and that is to accent. To play ragtime and jazz correctly, it must be accented. This is about all the instruction that can be given on this chapter. Follow the notes carefully and pay strict attention to the accents. Memorize each exercise thoroughly and then copy them down on paper in some of the different Keys and practice them that way. If you are able to copy them and write them in all of the different Keys and then practice them that way, you will be greatly benefited.

We have found through experience that this method of practice will surely gain results. Follow the hammering closely. If the different ragtime and jazz beats and strokes in this chapter are sufficiently memorized, they can be played and used in practically any selection that is being played. Practice them until their different rhythms are firmly impressed upon you and you will be able to play the same rhythms in any selection and make them fit the selection very nicely. Practice them slowly at first until the accents are clearly understood.

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PART ONE

Chapter Ten

RAGTIME AND JAZZ

Single Notes with Accents

Repeat each exercise six times without stopping

Key of C - Common syncopation - Note the Accents carefully



Key of C

2.



Key of C



Key of C

4.



Key of C

5.





Key of C

3.





Key of C

7.



Key of C

8.

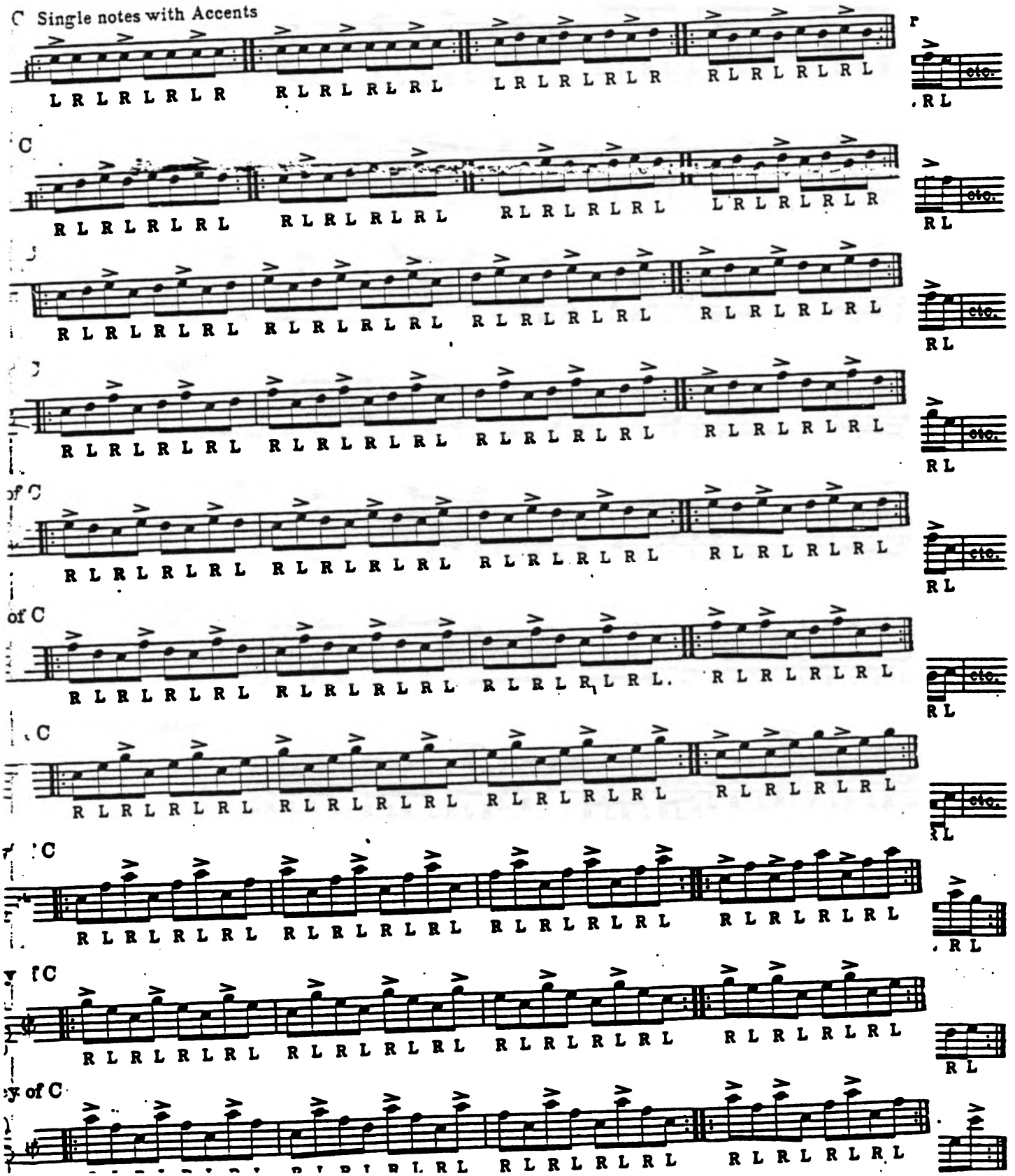


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...h exercise six times without stopping

C Single notes with Accents


L R L R L R L R R L R L R L R L L R L R L R L R R L R L R L R L
R L R L R L R L R L R L R L R L L R L R L R L R
R L R L R L R L R L R L R L R L R L R L R L R L
R L R L R L R L R L R L R L R L R L R L R L R L
R L R L R L R L R L R L R L R L R L R L R L R L

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RAGTIME AND JAZZ

Single Notes with Accents–Note Hammering Carefully

Repeat each exercise six times without stopping

Key of C

29.



Key of C

30.



Key of C

31.



Key of C Minor

32.



Key of C Minor

33.



Key of C Major

34.



Key of C Major

35.



Key of C Major

36.



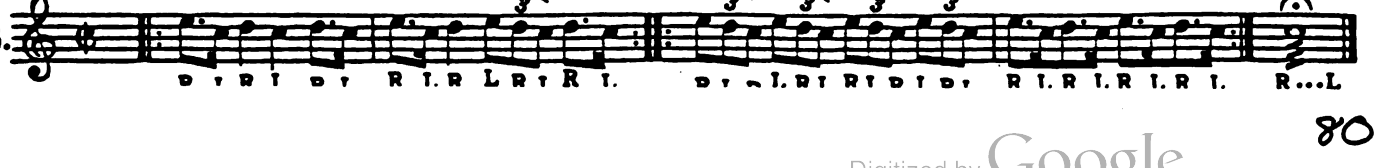
Key of C Major

37.



Key of C Major

38.



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PART TWO

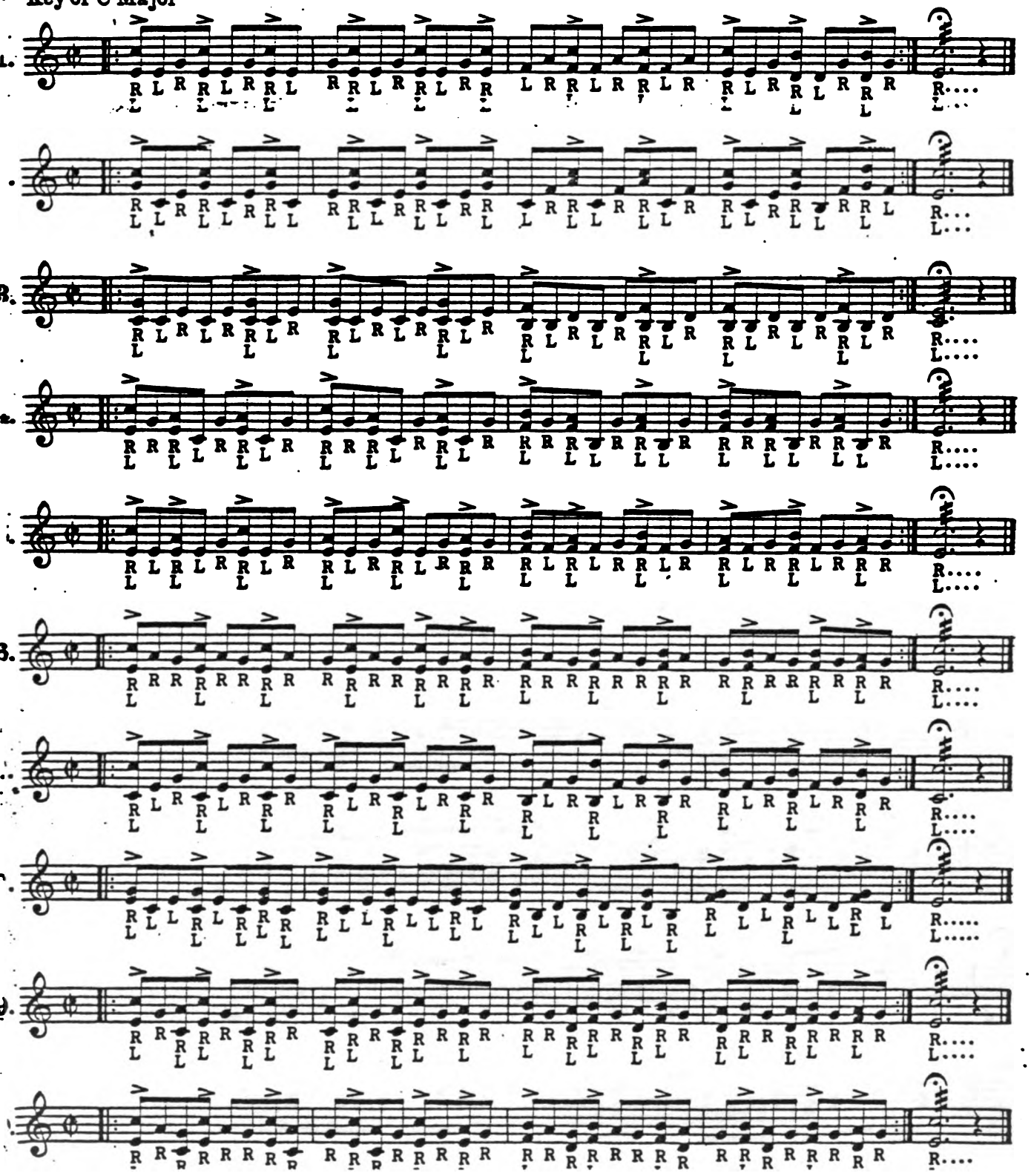
Chapter Ten

RAGTIME AND JAZZ

Double Notes with Accents

Repeat each exercise six times without stopping

Key of C Major



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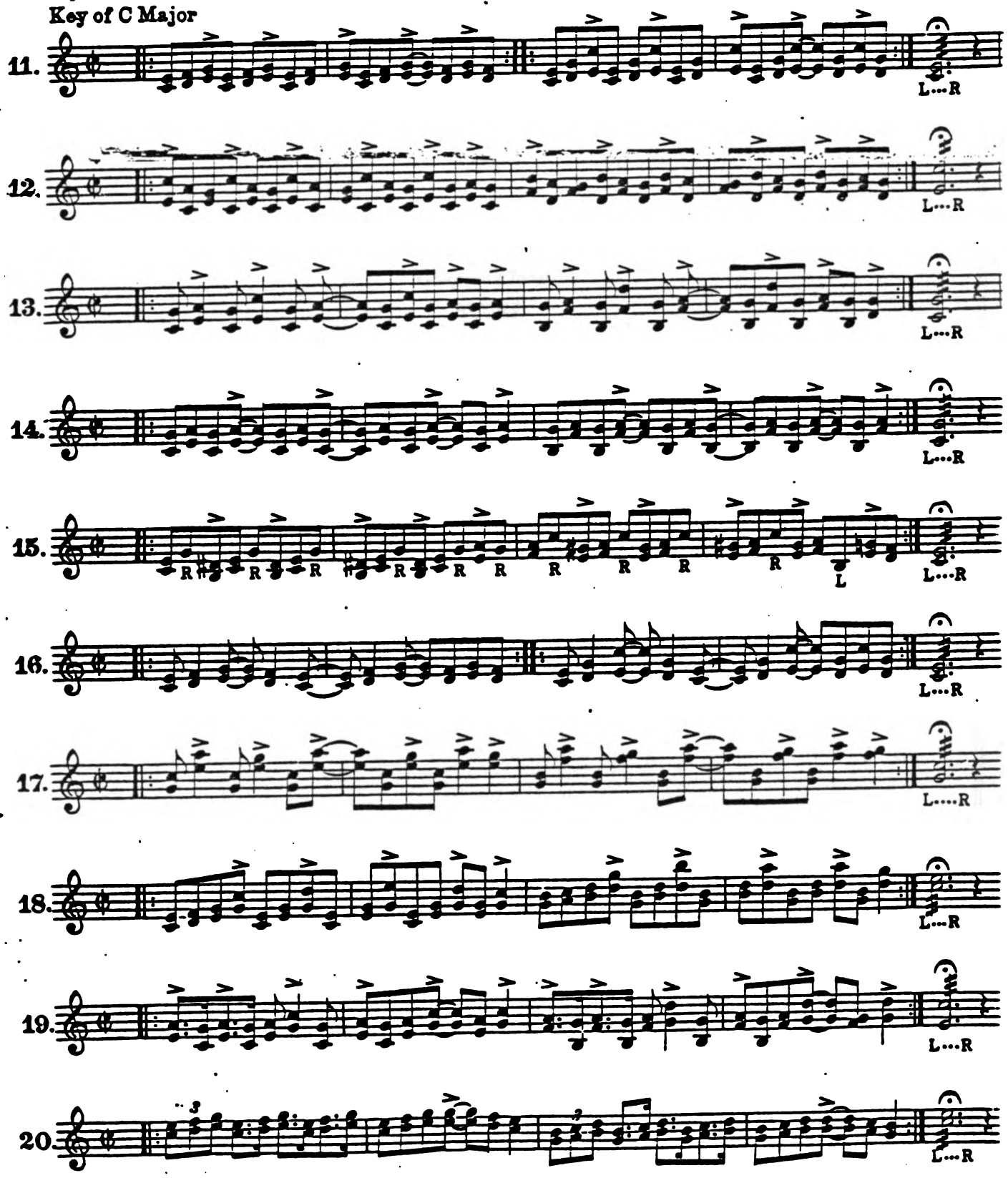
PART TWO

RAGTIME AND JAZZ

Double Notes with Accents

Repeat each exercise six times without stopping

Key of C Major



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Chapter Eleven

BLUES

Practically the same instruction holds good on Blues as on Ragtime and Jazz in Chapter Ten. Follow the notes carefully and above all, study the accents. In playing Blues, the most important thing is accents.

These exercises on Blues should all be thoroughly memorized and carefully practiced in every Key. By doing this you should be able to play these different rhythms and blue effects in any selection that is being played. Play them slowly at first, and study the accents carefully.

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Chapter Eleven
BLUES

NOTE:- When playing these Exercises, be sure and pay strict attention to the "Accents" above the notes. These Accents will give the real "Blue Effect" this is very important.

Repeat each exercise six times without stopping



NOTE:- The following Exercises should be played the same as the above (Exercise No 1) of this page, namely in every Key. We have written the following Exercises in the Key of C Major and have also given a "Starter" in one of the other Keys. Do not pass up the so called "Hard Keys" of five sharps or five flats as these are the Keys that will benefit you the most. They will all come easy through constant practice.



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BLUES

Repeat each exercise six times without stopping



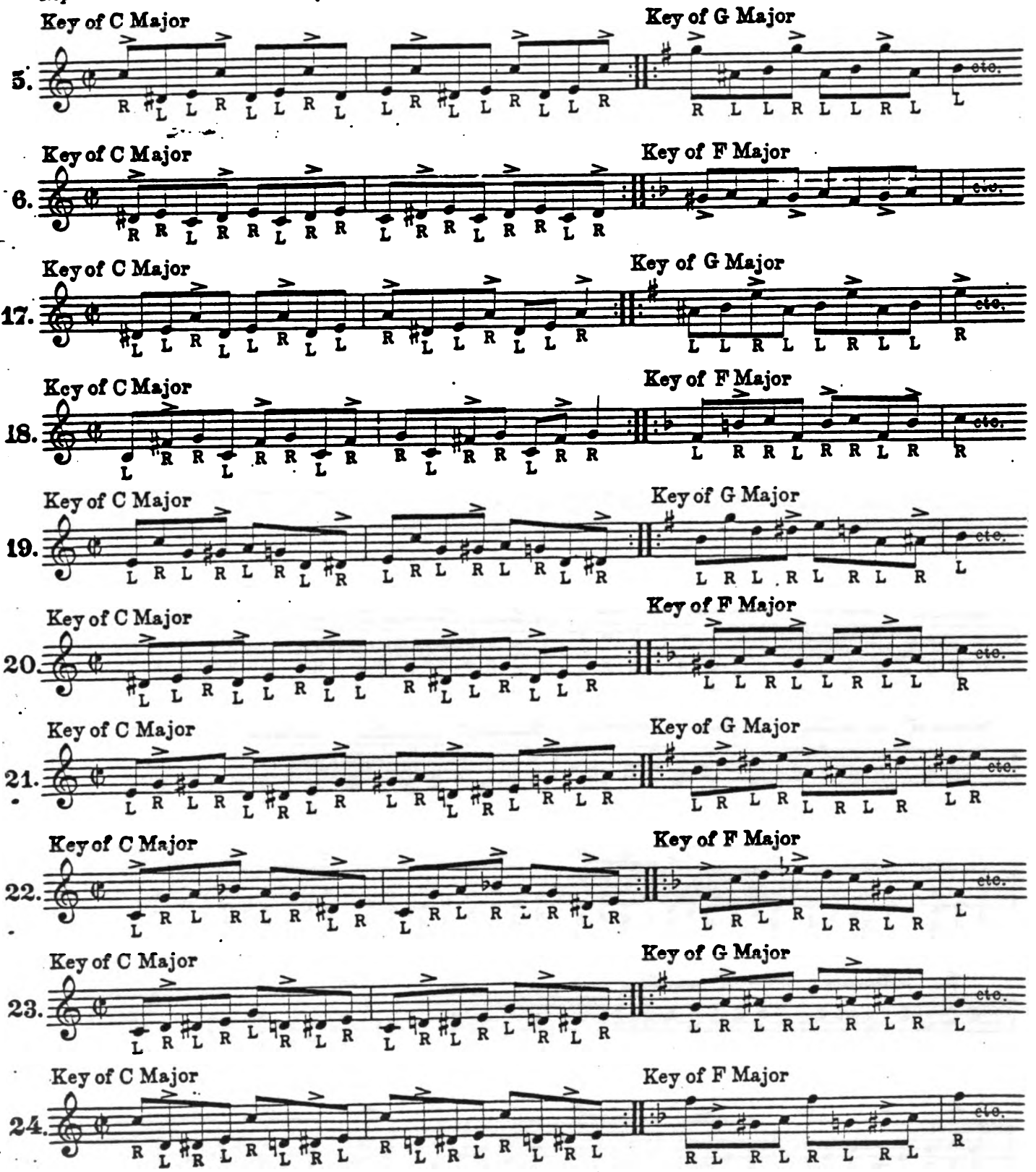
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Single Notes

NOTE:- Play these Exercises in every Key. Follow the "Accents" above the notes very carefully as the "Blue Effect" is lost without the Accents.

Repeat each exercise six times without stopping



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BLUES

Repeat each exercise six times without stopping

Key of C Major

25.



Key of C

26.



Key of C

27.



Key of C

28.



Key of C

29.



Key of C

30.



Key of C

31.



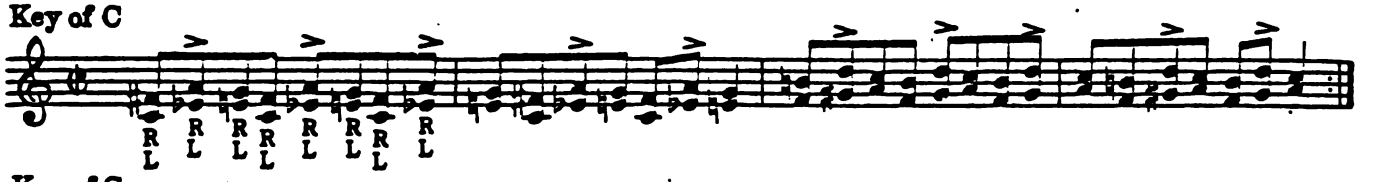
Key of C

32.



Key of C

33.



Key of C

34.



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Chapter Twelve

HINTS ON IMPROVISING

We have added these exercises on Improvising in order to convey a few ideas on this subject to our readers. The chords in front of the brackets are different harmonic chords in the Key of C. The exercises following each chord are exercises that will harmonize with the chord. Wherever these chords are used in any selection to harmonize the melody, the following exercises can be played with pleasing results. Study each one of these exercises carefully and memorize them. They are very important and will be very beneficial to good playing. The exercise containing improvising on "Swanee River Melody" in the chapter will give a good idea as to how these different exercises can be worked out in any selection. Play them slowly at first and study each one carefully.

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Chapter Twelve
Hints on Improvising

Repeat each exercise six times without stopping

Key of C Major

1.



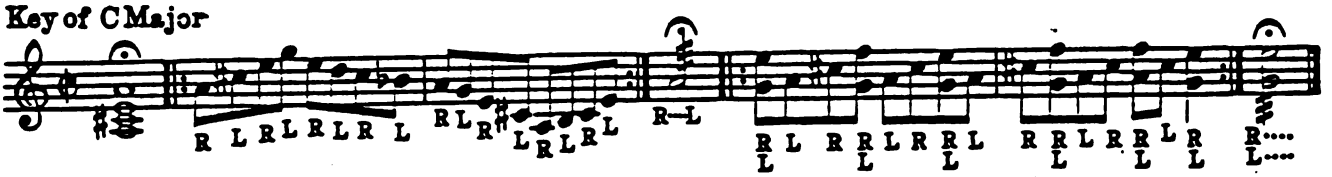
Key of C Major

2.



Key of C Major

3.



Key of C Major

4.



Key of C Major

5.



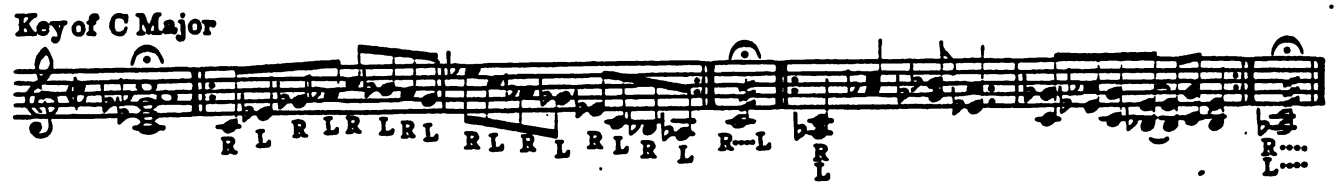
Key of C Major

6.



Key of C Major

7.



Key of C Major

8.



Key of C Major

9.



Key of C Major

10.

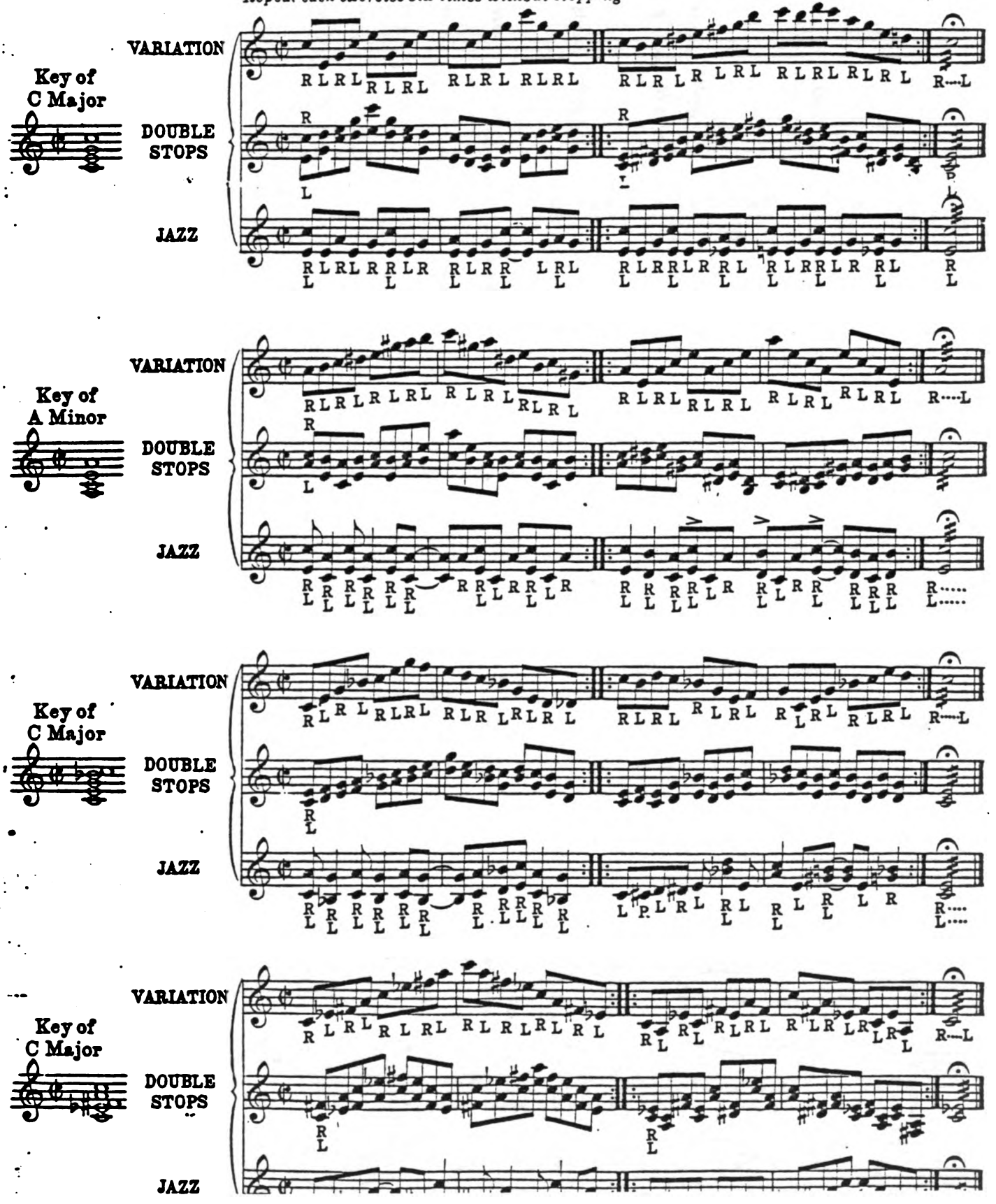


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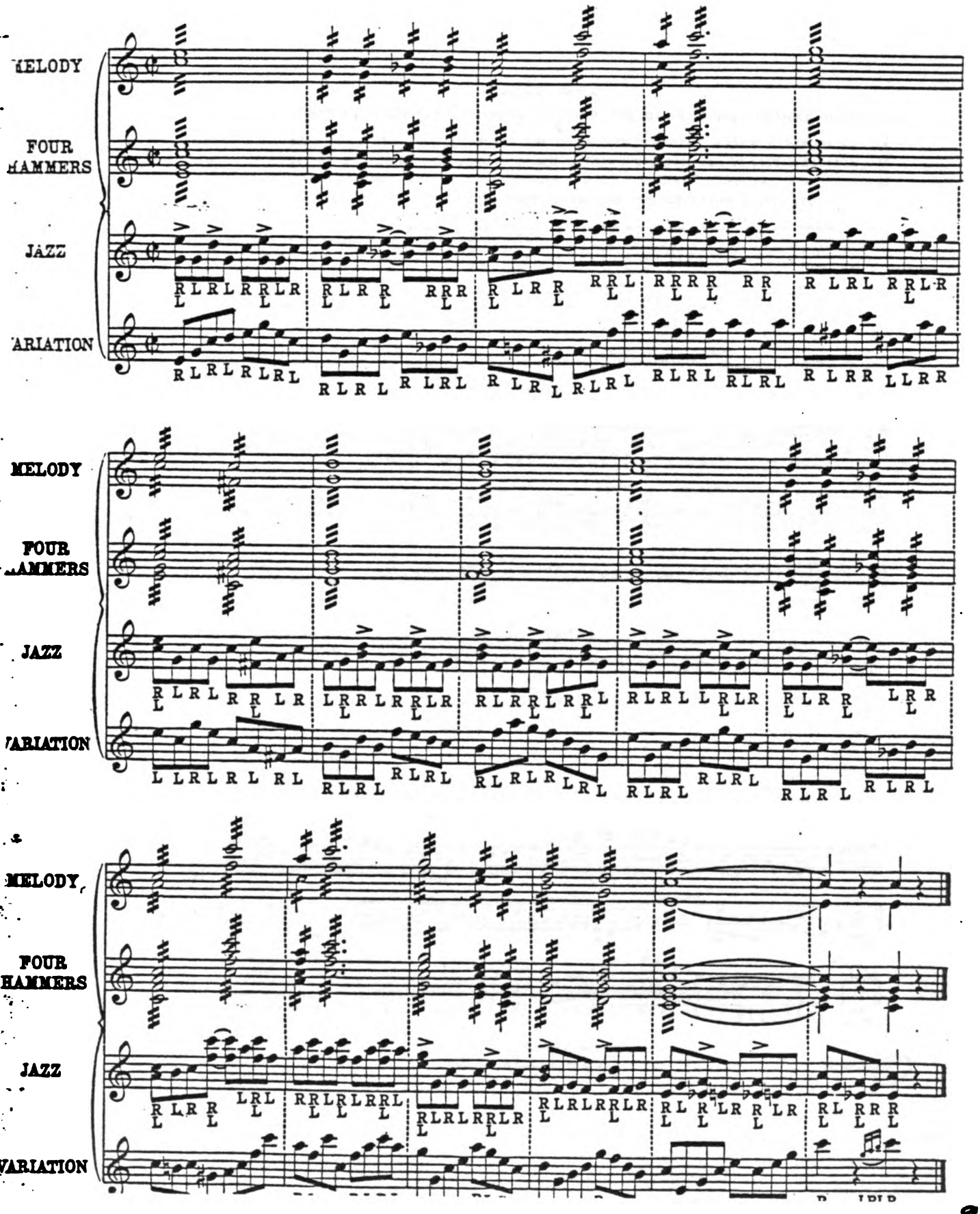
Chapter Twelve
Hints on Improvising

Repeat each exercise six times without stopping



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LESSON ONE II

This lesson is written in the Key of C major, in $\frac{4}{4}$ time, and the exercises contained herein are composed of eighth notes. It is very important that every note contained in these exercises must be struck correctly. Keep a steady tempo slow enough so that every note can be struck correctly. If necessary at first count four beats to each measure. As the exercises become easier to you, count two to each measure. Then in order to gain more speed, give one count to each measure.

1. Repeat this exercise three minutes without stopping. Keep a steady tempo.

2. Repeat this exercise three minutes without stopping. Steady tempo.

3. Repeat this exercise twenty times without stopping.

4. Repeat this exercise twenty times without stopping.

5. Repeat this exercise twenty times without stopping.

6. Repeat this exercise ten times without stopping.

7. Repeat this exercise ten times without stopping.

8. Repeat this exercise ten times without stopping.

9. Play this exercise ten times before going to the next. Keep a steady tempo. Do not strike any wrong notes. Keep hammers LOW.

10. Repeat this exercise fifteen times without stopping. Every note must be struck correctly, so govern speed accordingly. Keep a steady tempo.

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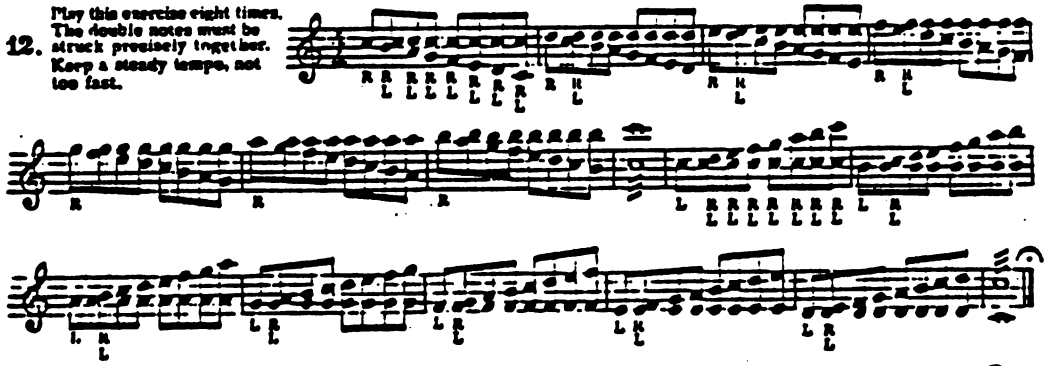
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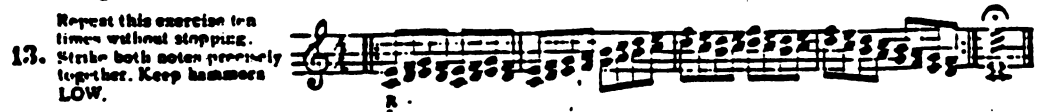
11. Play this exercise through once in strict tempo. Then make a brief stop. Then play it again. Continue this way for ten times.



12. Play this exercise eight times. The double notes must be struck precisely together. Keep a steady tempo, not too fast.



13. Repeat this exercise ten times without stopping. Strike both notes precisely together. Keep hammers LOW.



IMPORTANT:- In order to derive the most benefit from these lessons, it is necessary that the pupil will strictly follow all advice and instructions contained herein. In order to develop accuracy, the pupil MUST always play and practice slow enough, so as to be able to strike EVERY NOTE CORRECTLY.

Many pupils are under the impression that in order to acquire SPEED, it is necessary to always practice FAST. This is a wrong idea entirely. SPEED is developed by ACCURATE practice at a SLOW TEMPO. In this way, speed is GRADUALLY developed.

Therefore, always practice SLOW enough so that EVERY NOTE can be struck correctly, and be sure that all practice is done at a strict tempo. In other words, DON'T play two or three measures SLOW, and then change the tempo by playing faster. These rules MUST be followed at all times.

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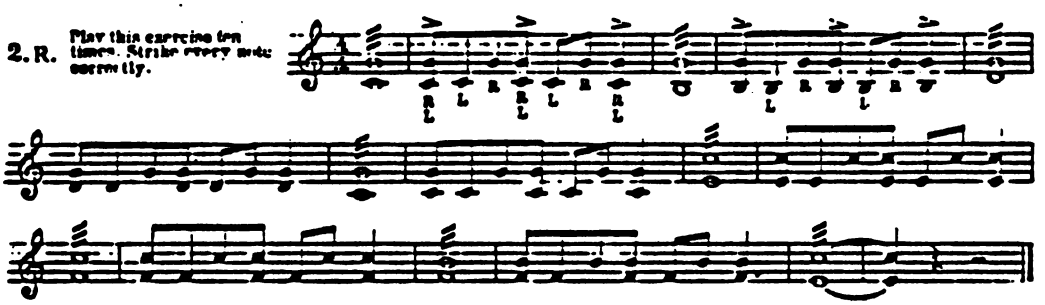
LESSON ONE.- RAGTIME

Ragtime - Key of C major - $\frac{4}{4}$ time. Keep a steady tempo. not too fast. note the accents carefully. If you are able to memorize these different rhythms, by all means do so. Count four to each measure if necessary until the accents and hammering are worked out. Then practice by giving two counts to each measure.

1. R. Play this exercise ten times. Keep a steady tempo. Note the accents.



2. R. Play this exercise ten times. Strike every note correctly.



3. R. Play this exercise ten times. Give the same count to the measures containing the whole notes as you do to the measures containing the eighth notes.



4. R. Play this exercise ten times. Hammer if possible.



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LESSON TWO

This lesson is written in the Key of G major in $\frac{2}{4}$ time. In this Key the note F is always played as F sharp, unless otherwise written. Count two to each measure until familiar with each exercise. Then increase the tempo and count one to each measure. Strike each note correctly. Keep a steady tempo. Strike every F sharp on the end of the bar.

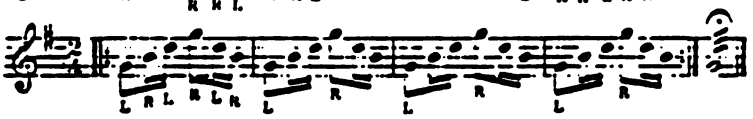
1. Keep this exercise three minutes without stopping. Keep hammers LOW.



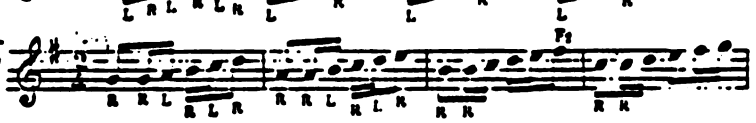
2. Repeat this exercise three minutes without stopping. Be sure that you strike F sharp instead of F natural each time.

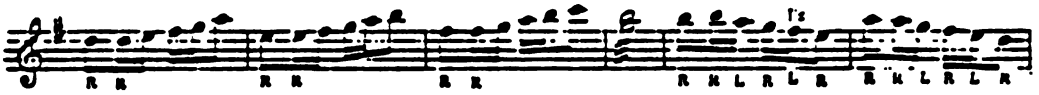


3. Repeat this exercise two minutes without stopping.



4. Play this exercise ten times. Steady tempo. Follow the hammering carefully. The first two notes in the beginning of each measure are with the RIGHT HAND.



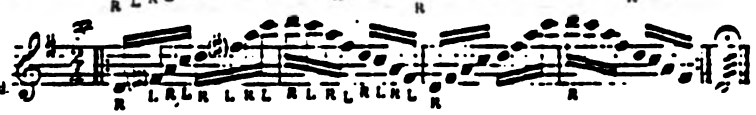




5. Repeat this exercise two minutes without stopping. Play fast, but not too fast that you strike any wrong notes.



6. Repeat this exercise fifteen times without stopping. This exercise is very important and should be thoroughly memorized.



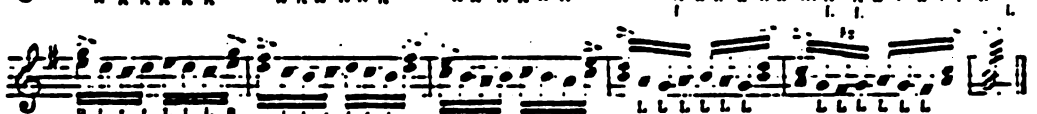
7. Repeat this exercise ten times without stopping. Are you keeping a steady tempo?



8. Play this exercise eight times. Count two to each measure. Note the hammering. Keep a steady tempo.

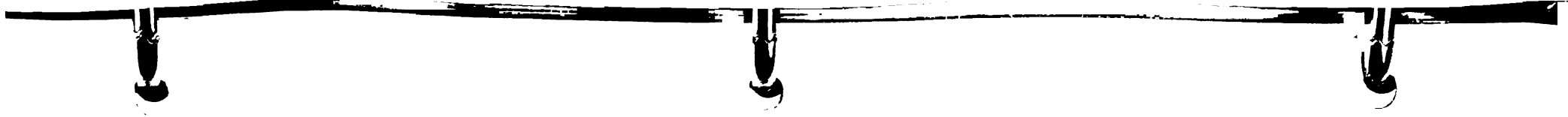






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Strike all F♯ notes on the extreme end of the Bar, and not in the center. If you wish to sustain a note with a roll, strike one hammer in the center, and the other hammer on the end. But for all single notes strike the end of the Bar. This will enable you to attain greater speed and more accuracy.

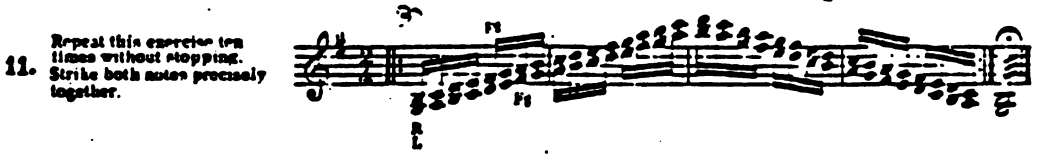
9. Play this exercise six times. Memorize if possible. Strike every note correctly. Steady Tempo



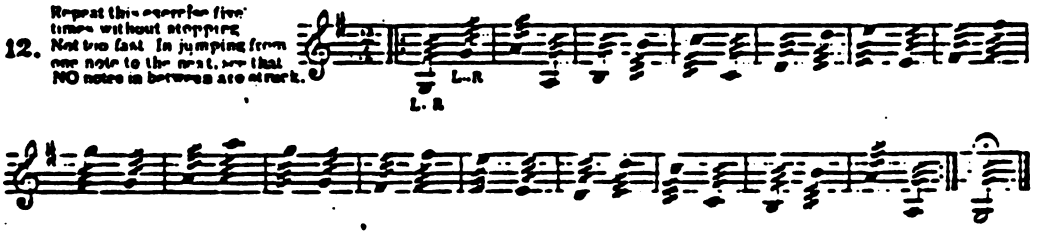
10. Repeat this exercise ten times without stopping. Play as fast as possible without striking any wrong notes.



11. Repeat this exercise ten times without stopping. Strike both notes precisely together.



12. Repeat this exercise five times without stopping. Not too fast. In jumping from one note to the next, see that NO notes in between are struck.



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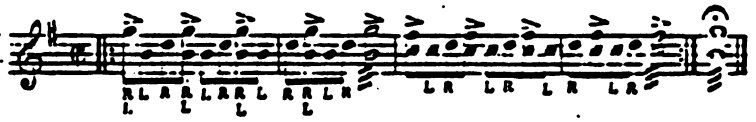
LESSON TWO.- RAGTIME.

Ragtime - Key of G major - ¢ time. play the same as $\frac{4}{4}$ time. Keep a steady tempo. not too fast. If necessary, count four to each measure until you become familiar with the different rhythms, accents, etc., then increase the tempo until similar to a Fox-trot tempo as played for dancing, and then count two to each measure. Be sure to observe the F sharp throughout, unless otherwise written.

1.R. Repeat this exercise two minutes without stopping. Note the accents and hammering carefully.



2.R. Repeat this exercise two minutes without stopping. Strike every note correctly. Observe the F sharp when ever it appears.



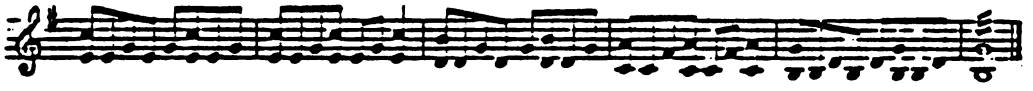
3.R Repeat this exercise two minutes without stopping. These three exercises should be thoroughly memorized.



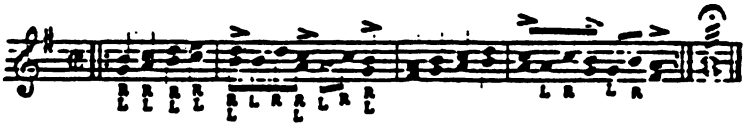
4.R. Play this exercise ten times. Count two beats to each measure and keep a steady tempo.



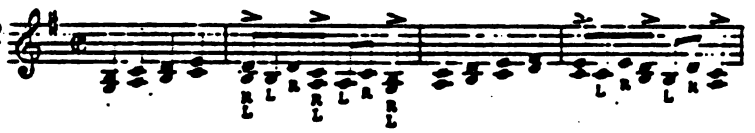


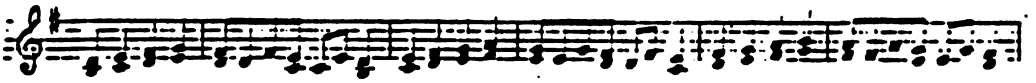


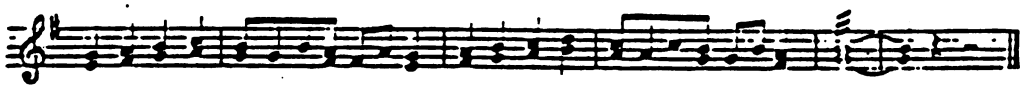
5.R. Repeat this exercise ten times without stopping. Note the accents.



6.R. Play this exercise ten times See that each measure receives the same count.







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LESSON THREE.

This lesson is written in the Key of F major in $\frac{3}{4}$ time *(waltz time.)* The exercises are composed of eighth notes. Strike every note correctly. Play slow enough to be able to do so, even if necessary to count three beats to each measure. When familiar with the exercises, increase the tempo and count one to each measure. Remember that in the Key of F the note B must always be played as B Flat, unless otherwise written.

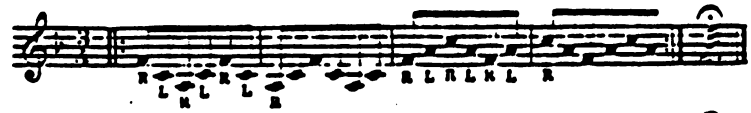
1. Play this exercise three minutes without stopping. Keep hammers LOW. Observe the B FLAT.



2. Play this exercise two minutes without stopping. Keep a steady tempo. Strike each note correctly.



3. Repeat this exercise two minutes without stopping.



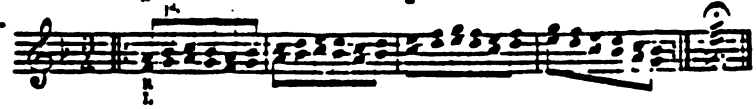
4. Repeat this exercise two minutes without stopping.



5. Repeat this exercise two minutes without stopping. Keep the tempo slow enough so that each note is played correctly.

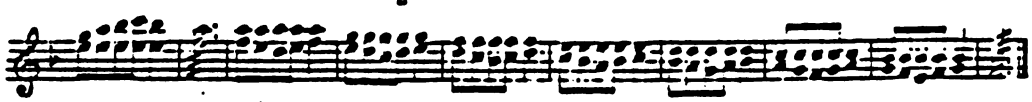


6. Repeat this exercise two minutes without stopping. Strike these double notes precisely together. Observe the B Flat throughout.

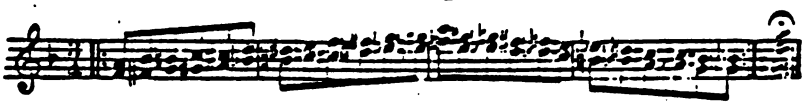


7. Play this exercise ten times. Strike the double notes together. Keep a steady tempo.





8. Repeat this exercise ten times without stopping. Strike all Sharps and Flats on the ends of the Bars.



9. Repeat this exercise two minutes without stopping. Keep the hammers LOW.



10. Repeat this exercise two minutes without stopping



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11. Play this exercise ten times. This exercise is for the development of the RIGHT HAND. Observe the hammering closely.



12. Play this exercise ten times. This exercise is for the development of the LEFT HAND. Observe the hammering closely.



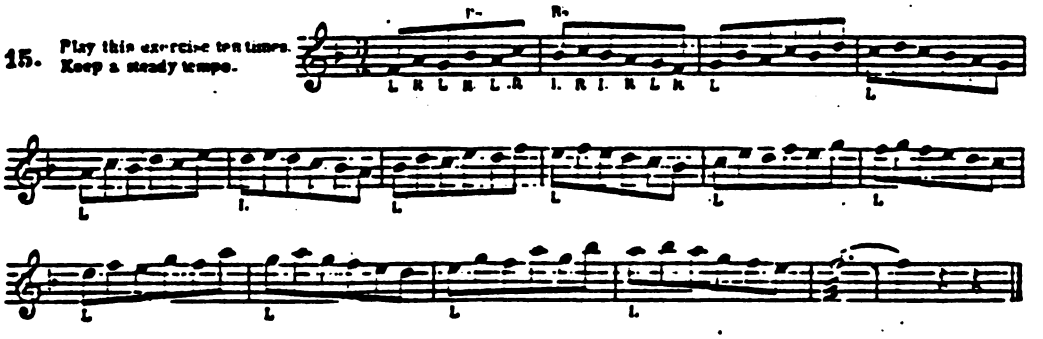
13. Repeat this exercise two minutes without stopping.



14. Repeat this exercise two minutes without stopping.



15. Play this exercise ten times. Keep a steady tempo.



Are you keeping your hammers LOW? Is your tempo steady? Are you playing these exercises so fast that you are striking wrong notes? Are you striking the note B FLAT on the end of the bar instead of the center?

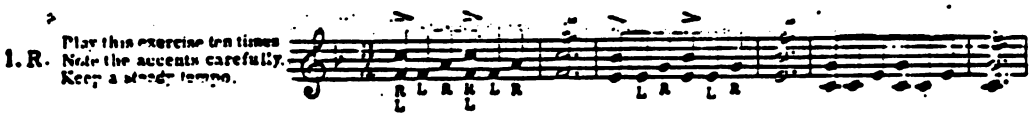
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LESSON THREE.-RAGTIME.

Ragtime - Key of F major - in $\frac{3}{4}$ time *(waltz time)* Observe the accents carefully. If necessary count three beats to each measure until the different rhythms become familiar. Be sure to observe the B Flat throughout unless otherwise written.

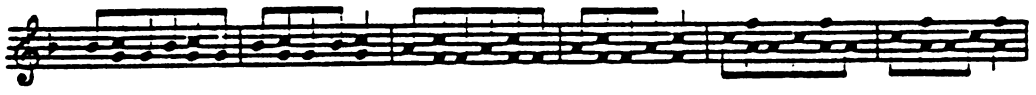
1.R. Play this exercise ten times. Note the accents carefully. Keep a steady tempo.

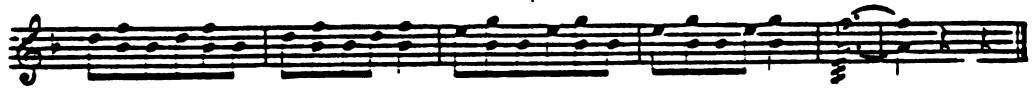




2.R. Play this exercise ten times. Strike each note correctly. Note the accents.

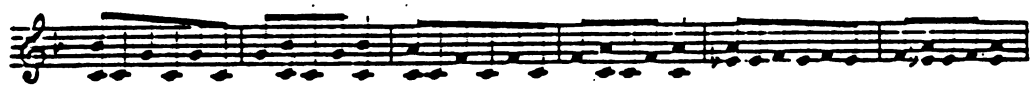






3.R. Play this exercise ten times. Note the accents.







4.R. Repeat this exercise ten times. If necessary, count three to each measure, note accents.



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LESSON FOUR.

This lesson is written in the Key of D major in C or $\frac{4}{4}$ time. The exercises contain dotted eighth notes and sixteenth notes. In the Key of D major, the notes C and F must always be played C sharp and F sharp unless otherwise written.

COUNT – 1 —— 2 ——

1. Repeat this exercise two minutes without stopping. Steady Tempo. Observe the F♯ and C♯.



2. Repeat this exercise ten times without stopping. Strike the notes F sharp and C sharp on the ends of the bars.



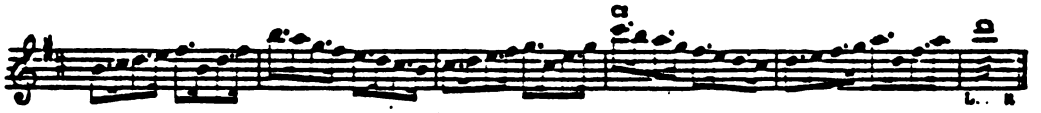
3. Repeat this exercise ten times without stopping.



4. Play this exercise ten times without stopping. Strike each note correctly.

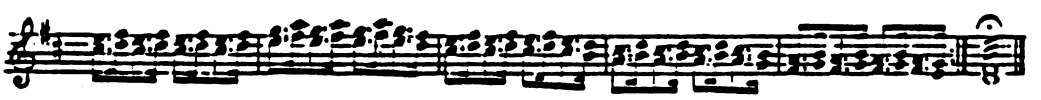






5. Repeat this exercise five times without stopping. Strike both notes together. Observe the C♯ and F♯ throughout.





6. Repeat ten times without stopping. Strike all sharps and flats on the ends of the bars.



7. Repeat ten times without stopping. Steady tempo. Not too fast



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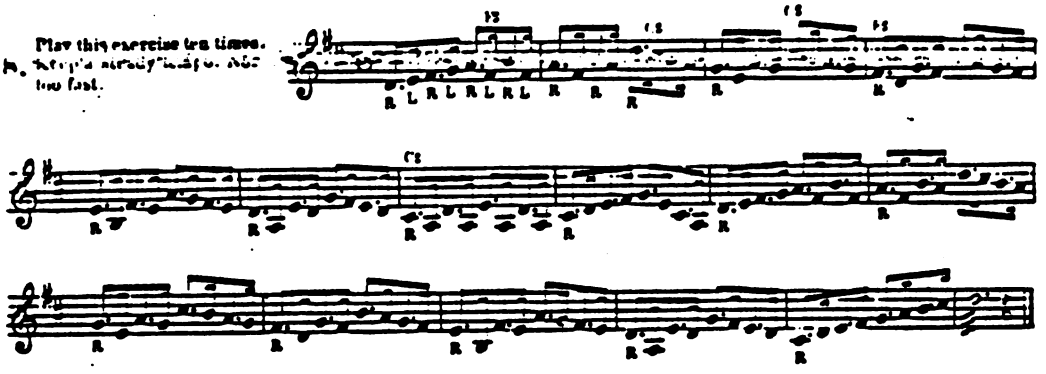
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My suggestion regarding the following exercises is to play them at a very slow, even tempo for the first few times. Then as you become familiar with them, gradually increase the speed. Remember, that each note must be struck correctly. Nothing will be gained by striking wrong notes.

Play this exercise ten times. Keep it strictly in step. Not too fast.



9. Repeat this exercise ten times without stopping. Play slow at first until you become familiar with the notes.



COUNT 1—2— 1———2———
1-2-3-4- 1———2———3———4—

10. Play this exercise ten times. Give the same count to the measures containing the whole notes as you do to the measures containing the dotted eighth notes.



Remember to strike the sharps and flats on the ends of the bars.
If you have trouble reading the correct notes at a fast tempo, slow down the tempo.

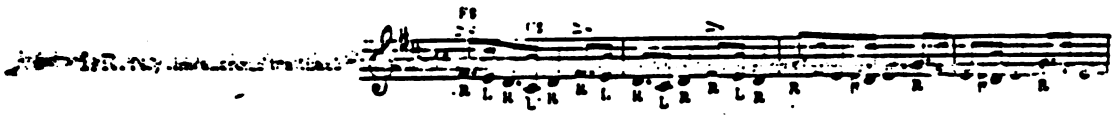
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LESSON FOUR.- RAGTIME.

Ragtime - Key of D major - C or $\frac{4}{4}$ time. Keep a steady tempo, and note the accents carefuly.

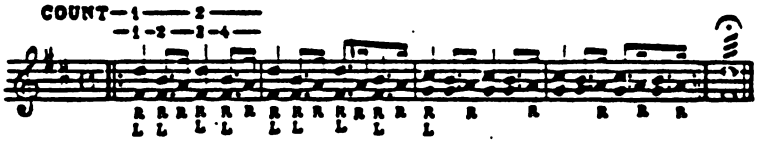






COUNT—1——2——
—1-2—3-4—

2.R. Repeat this exercise ten times without stopping. Strike the double notes together.



3.R. Repeat this exercise ten times without stopping. The first measure contains dotted notes, and the second measure does not. Observe this when practicing.



4.R. Repeat this exercise ten times without stopping.

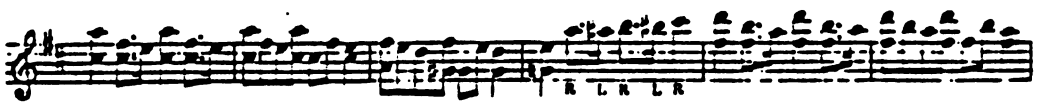


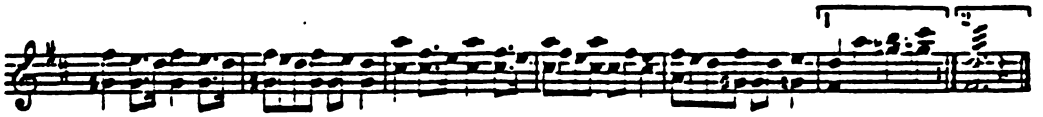
Are you striking the sharp and flat notes on the ends of the bars? When practicing the following exercise, be sure that you play dotted eighth notes in the first measure and straight eighth notes in the second measure, and so on throughout the entire exercise.

COUNT—1——2——1——2——
—1-2—3-4—1—2—3-4—

5.R. Repeat this exercise six times taking the first ending five times and the last ending once. Keep a steady tempo.







In the Key of D major, always play the notes C and F as C♯ and F♯ unless otherwise written.

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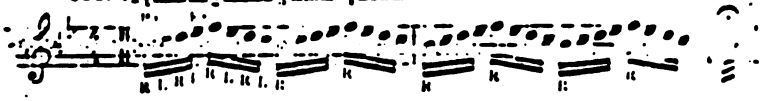
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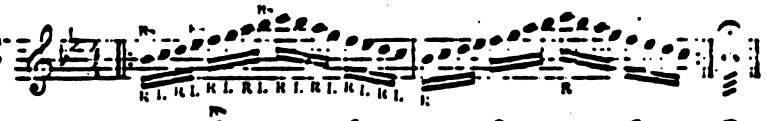
LESSON FIVE.

This lesson is written in the Key of B Flat major in $\frac{4}{4}$ time. The exercises are composed of sixteenth notes. When playing in the Key of B Flat major, the notes B and E must always be played as B Flat and E Flat, unless otherwise written. Practice the following exercises slowly at first until you become familiar with them. COUNT. 1 — 2 — 3 — 4 —

1. Repeat this exercise two minutes without stopping. Keep hammers LOW.



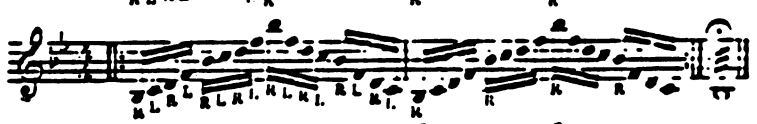
2. Repeat this exercise two minutes without stopping. Keep a steady tempo.



3. Repeat this exercise two minutes without stopping.



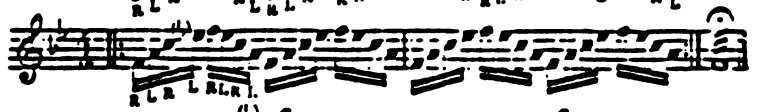
4. Repeat this exercise two minutes without stopping. Do not strike any wrong notes.



5. Repeat this exercise two minutes without stopping. Memorize and strike every note correctly.



6. Repeat this exercise two minutes without stopping.



7. Repeat this exercise two minutes without stopping.



8. Repeat this exercise two minutes without stopping. Keep a steady tempo.

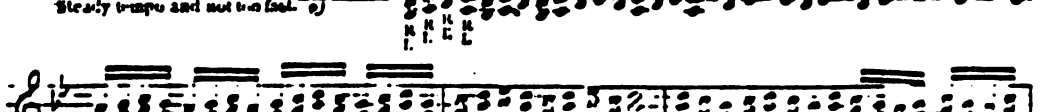


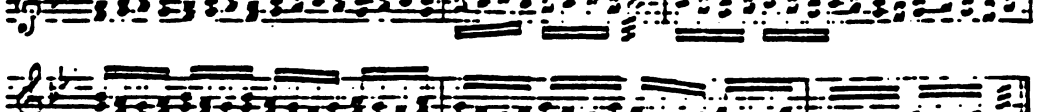
9. Repeat this exercise two minutes without stopping. Keep the hammers LOW and strike all Sharps and Flats on the ends of the bars.



10. Play this exercise ten times. These double notes must be struck precisely together. Steady tempo and not too fast.







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The following exercise is an excellent study to develop smoothness and accuracy. Exercises 11-A. and 11-B. are preparatory to exercise 11 and should be practiced several times each. This exercise should be memorized, and played as smooth as possible.

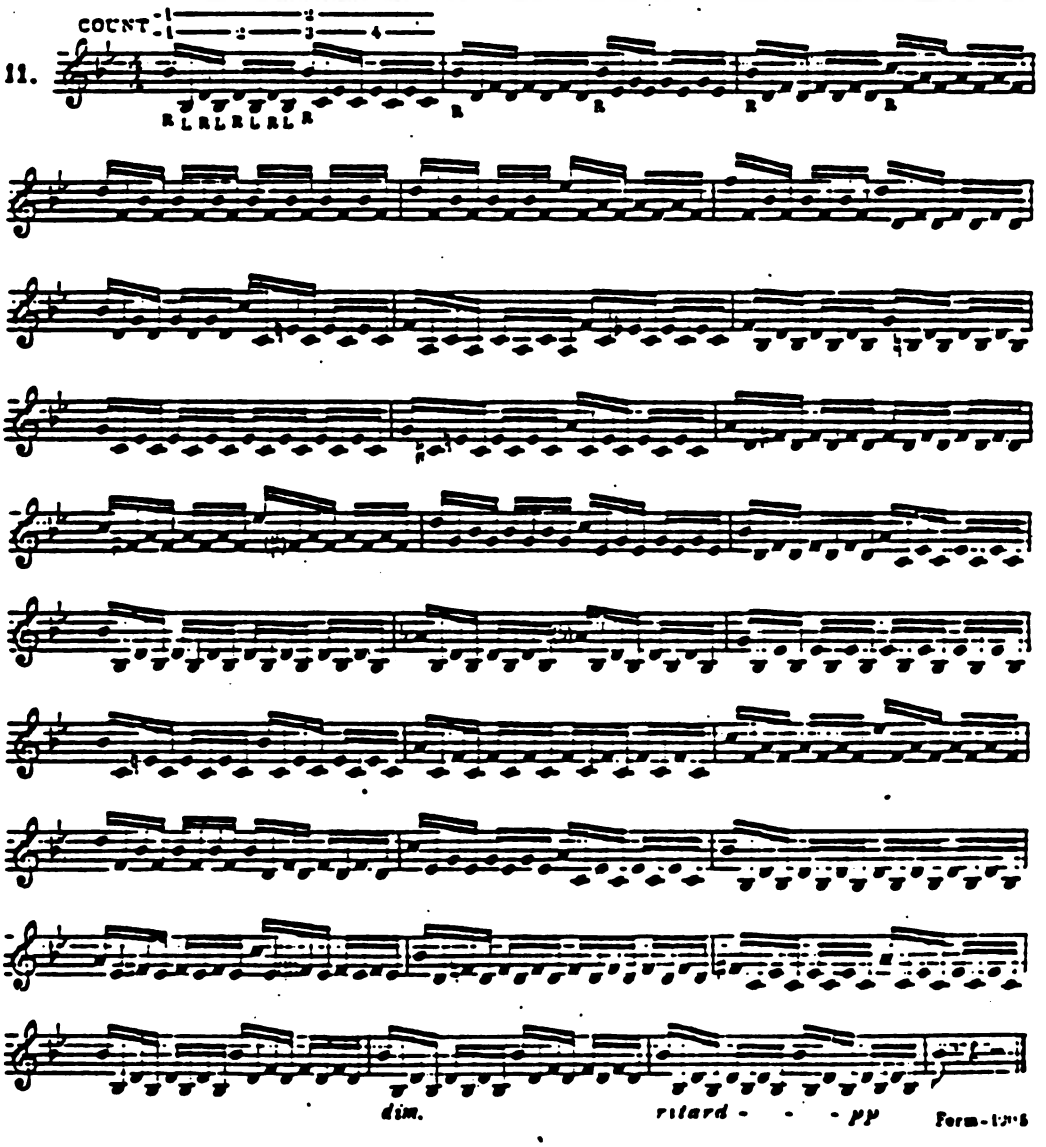
11-A. Play this exercise ten times.



11-B. Play this exercise ten times



11.



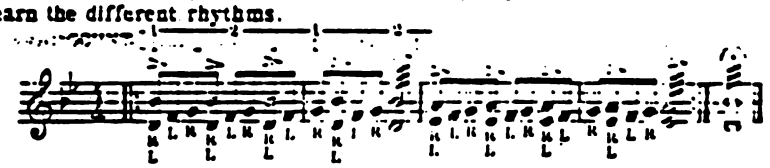
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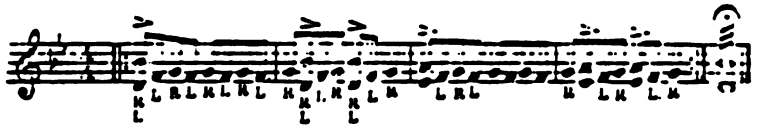
LESSON FIVE.- RAGTIME.

Ragtime - Key of B Flat major - $\frac{4}{4}$ time. Keep a steady tempo. Be sure and observe the notes B flat and E flat wherever they appear, memorize if possible. The idea of all of these ragtime exercises is to keep practicing these different rhythms until you develop a certain amount of natural rhythm. Later on in the lessons that follow, you will be taught how to apply them to different melodies. But you must first learn the different rhythms.

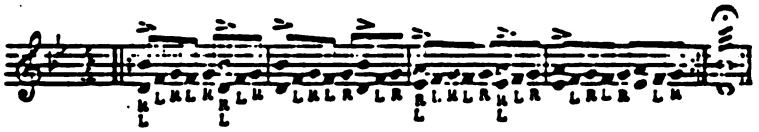
1.R. Repeat this exercise two minutes without stopping. Keep a steady tempo.



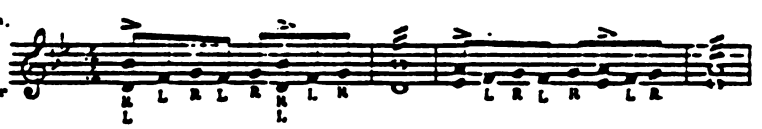
2.R. Repeat this exercise two minutes without stopping. Note the accents.

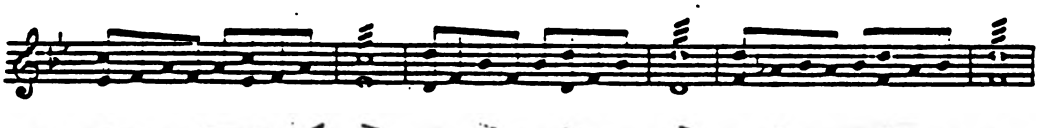


3.R. Repeat this exercise two minutes without stopping. Strike every note correctly.



4.R. Play this exercise ten times. Give the same count to the measures containing the whole notes as you do to the measures containing the eighth notes.





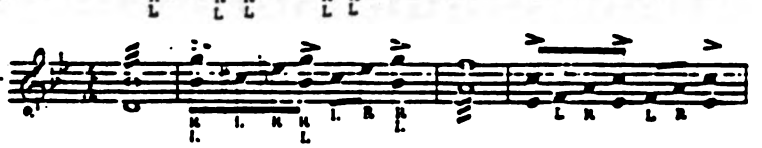


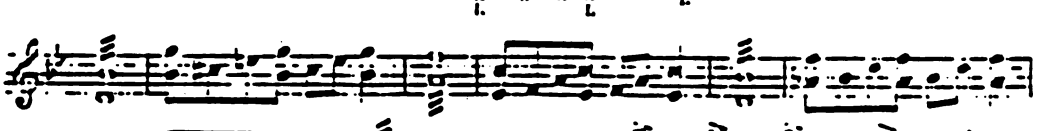
COUNT - 1 — 2 — 1 — 2 —

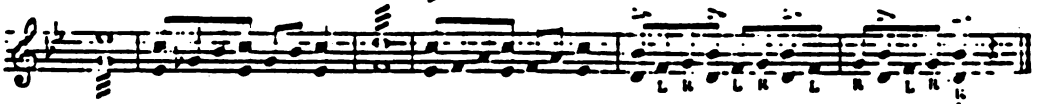
5.R. Repeat this exercise two minutes without stopping. Be sure and observe the quarter-notes. Count four in each measure if necessary.



6.R. Play this exercise ten times. Memorize.







Are you occasionally striking wrong notes? If you are, slow down the tempo until every note can be struck correctly. This is very important.

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LESSON SIX.

This lesson is written in the Key of E FLAT MAJOR in $\frac{4}{4}$ or C (common) TIME. When first playing over these exercises, keep a SLOW, STEADY TEMPO, until you become somewhat familiar with them. Remember that in the Key of E FLAT major, the notes B, E and A should always be played as B flat, E flat and A flat unless written otherwise.



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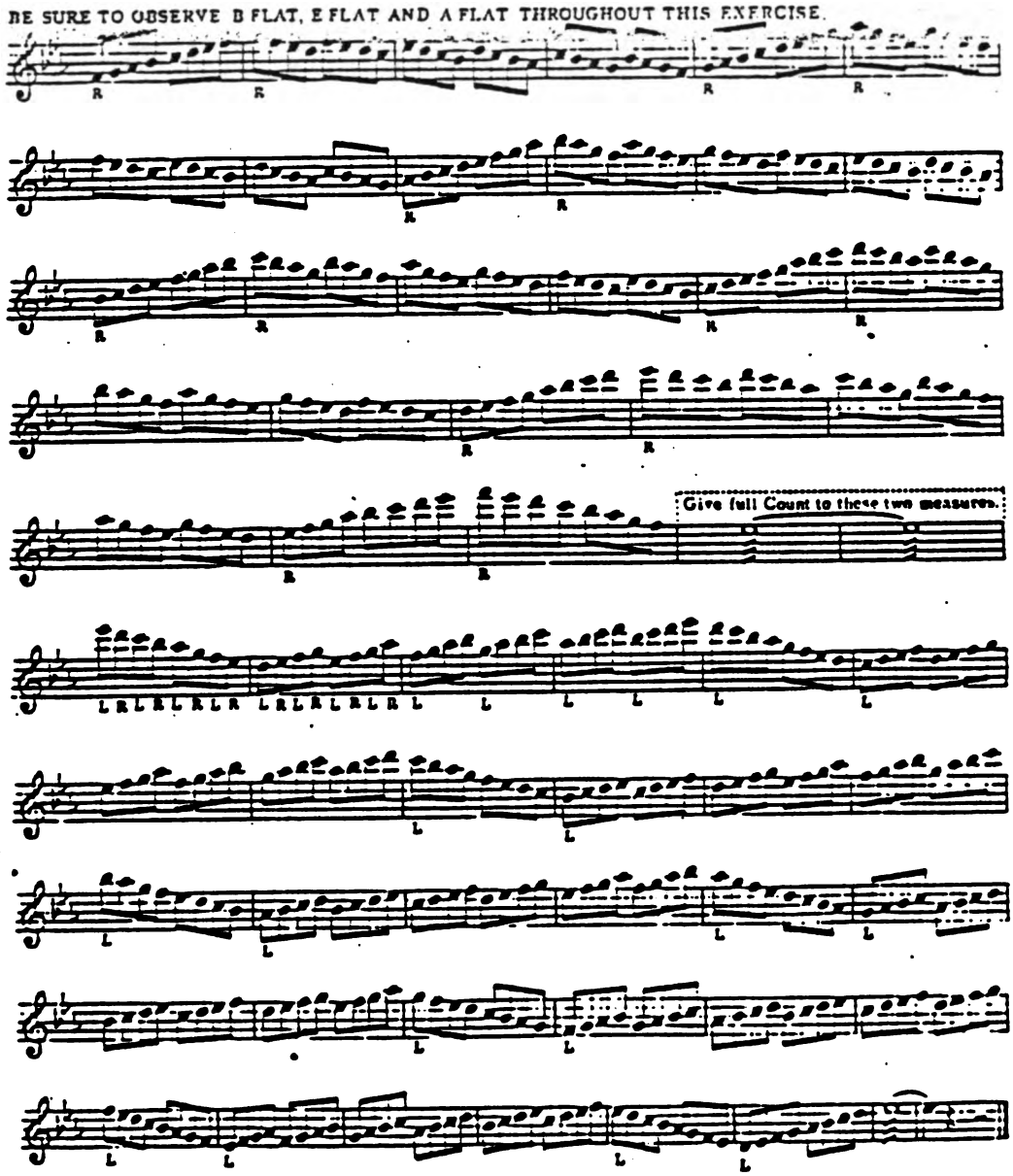
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8. The following exercise is an excellent study to develop a smooth technique. Keep a ***Slow Steady Tempo*** at first until you become familiar with this exercise. Strike every note correctly regardless of how slow a tempo you will be required to keep. Keep the hammers LOW. Strike the sharps and flats on the ends of the bars. Memorize if possible.



BE SURE TO OBSERVE B FLAT, E FLAT AND A FLAT THROUGHOUT THIS EXERCISE.



READ RULES Nos 3, 4 and 9 in the RULES for PRACTICE.

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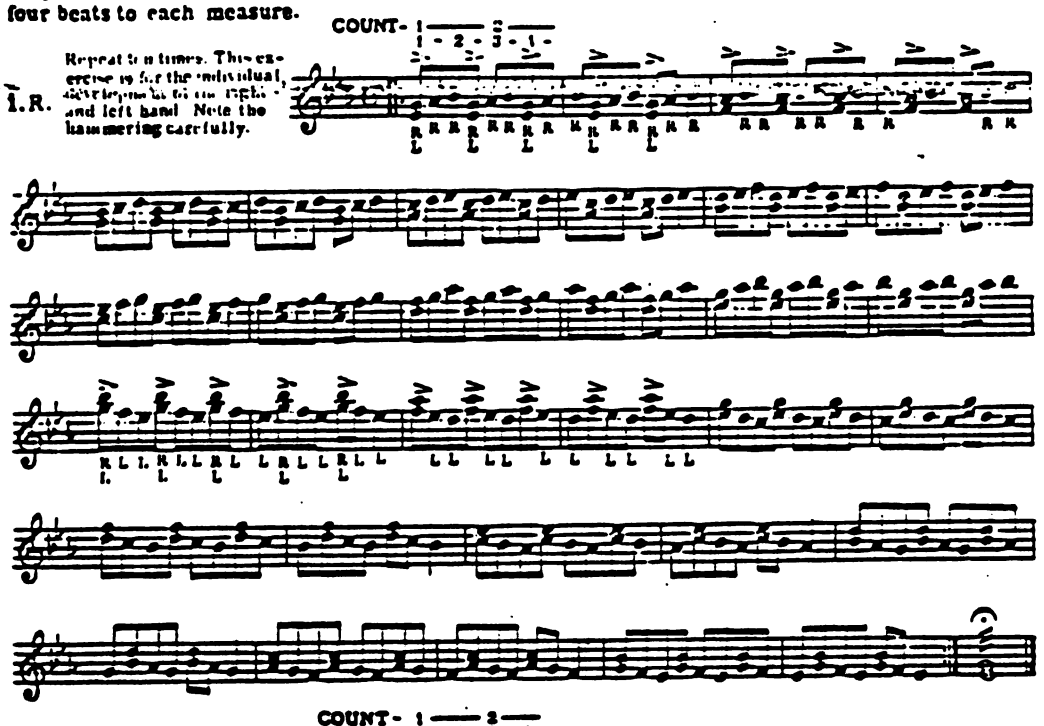
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LESSON SIX.- RAGTIME.

Ragtime- Key of E Flat major. Keep a steady tempo, not too fast and note the accents carefully. Play slow enough at first so as to be able to strike each note correctly. If necessary, count four beats to each measure.

COUNT- 1 2 3 1 - 1 - 2 - 3 - 1 -

1.R. Repeat ten times. This exercise is for the individual, alternating hands right and left hand. Note the hammering carefully.



COUNT- 1 2 1 - 2 - 3 - 1 -

2.R. Repeat this exercise three minutes without stopping. Note hammering.



COUNT- 1 2 1 - 2 - 3 - 4 -

3.R. Play ten times. Memorize if possible. Steady tempo.



NOTE- When practicing ragtime exercises, do not strike the accented notes too hard. The accents are mainly to bring out the rhythm, and should be struck only a trifle harder than the other notes.

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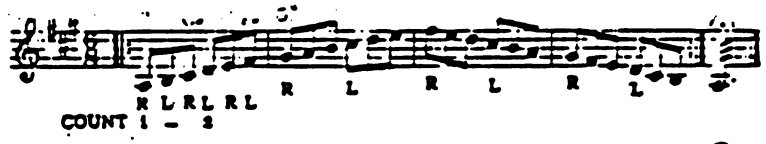
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LESSON SEVEN

This lesson is written in the Key of A major in $\frac{6}{8}$ time, and the exercises contained herein are composed of eighth notes. Strike every note correctly. Do not attempt to RUSH the tempo. Remember, that the notes F, C, and G should be played F sharp, C sharp and G sharp, unless written otherwise.

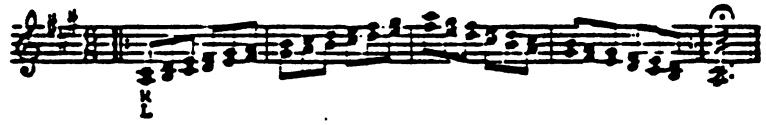
1. Repeat this exercise three minutes without stopping. Count two beats to each measure.



2. Repeat three minutes without stopping. Do not strike any wrong notes.



3. Repeat two minutes without stopping. Strike both notes together.



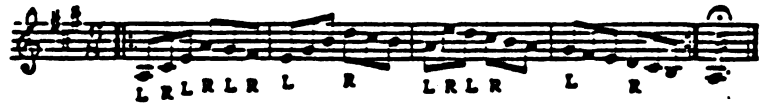
4. Play this exercise ten times. Strike the sharps and flats on the ends of the bars.







5. Repeat this exercise three minutes without stopping.



6. Play this exercise ten times. Keep a steady tempo. Memorize if possible.







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Remember, when practicing, always strike the sharps and flats on the ends of the bars. This will give you greater speed and more accuracy. Keep hammers LOW.

7. Play this exercise ten times. Strike each note correctly



The following exercises below are excellent studies for the individual development of each hand. Note the hammering carefully. Exercise 8 is all RIGHT HAND practice and Exercise 9 is all LEFT HAND practice. Keep a steady tempo, and do not attempt to play them too fast. Strike each note correctly and at the same time maintain a STEADY TEMPO, no matter how slow.

8. Play this exercise ten times. Memorize.



9. Play this exercise ten times. Memorize.



Did you read the RULES FOR PRACTICE before starting this lesson?

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LESSON SEVEN - RAGTIME

Ragtime - Key of A major in $\frac{4}{4}$ or C (*common*) time. The exercises written below contain TRIPLETS, and dotted eighth notes. A TRIPLET is a group of three notes, played in the time of two of the same value. Count four to each measure, if necessary, until you are familiar with the time value of the triplets.

1-R Play ten times. Keep a steady tempo. Not too fast. Note the hammering.



2-R Play ten times. Note the hammering. Count four to each measure, if necessary.



3-R Play ten times. Keep hammers low.



FOX-TROT TEMPO

4-R This exercise is similar to a ragtime melody. Memorize it and play it in a strict dance tempo. Observe the 1st and 2nd endings.



Are you devoting all the time possible to Practice?
The more you practice, the quicker you will gain results.

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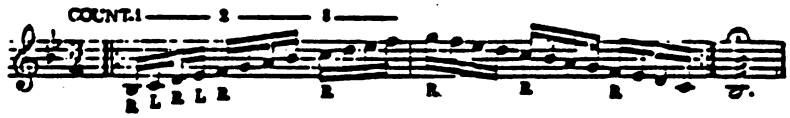


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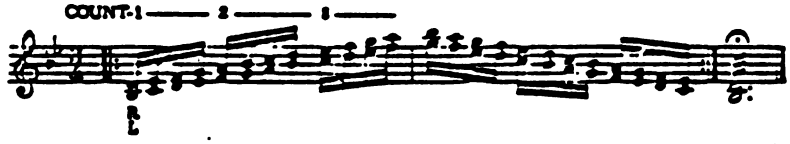
LESSON EIGHT

This lesson is written in the Key of B flat major *(two flats)* and the notes contained herein are SIXTEENTH notes By giving THREE counts to each measure, each group of four sixteenth notes will receive ONE count. Remember when playing in the Key of B FLAT major, the notes B and E must always be played as B flat and E flat, unless written otherwise. Play these exercises SLOW at first so as to enable you to strike each note correctly. Then increase the tempo as you become more familiar with the exercises.

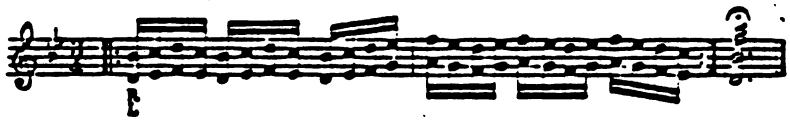
1. Repeat this exercise three minutes without stopping. Keep a steady tempo Count THREE to each measure.



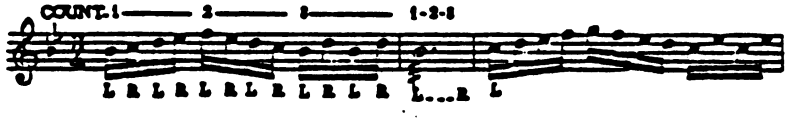
2. Repeat this exercise three minutes without stopping. Strike each note correctly. Play slow enough to do so.



3. Repeat this exercise three minutes without stopping. Strike three double notes precisely together.



4. Play this exercise at least ten times. Count THREE to each measure. Keep the hammers and hands LOW. Steady tempo.









5. Repeat this exercise fifteen times without stopping. To obtain the proper results from this exercise, each note MUST be struck correctly, so govern speed accordingly.





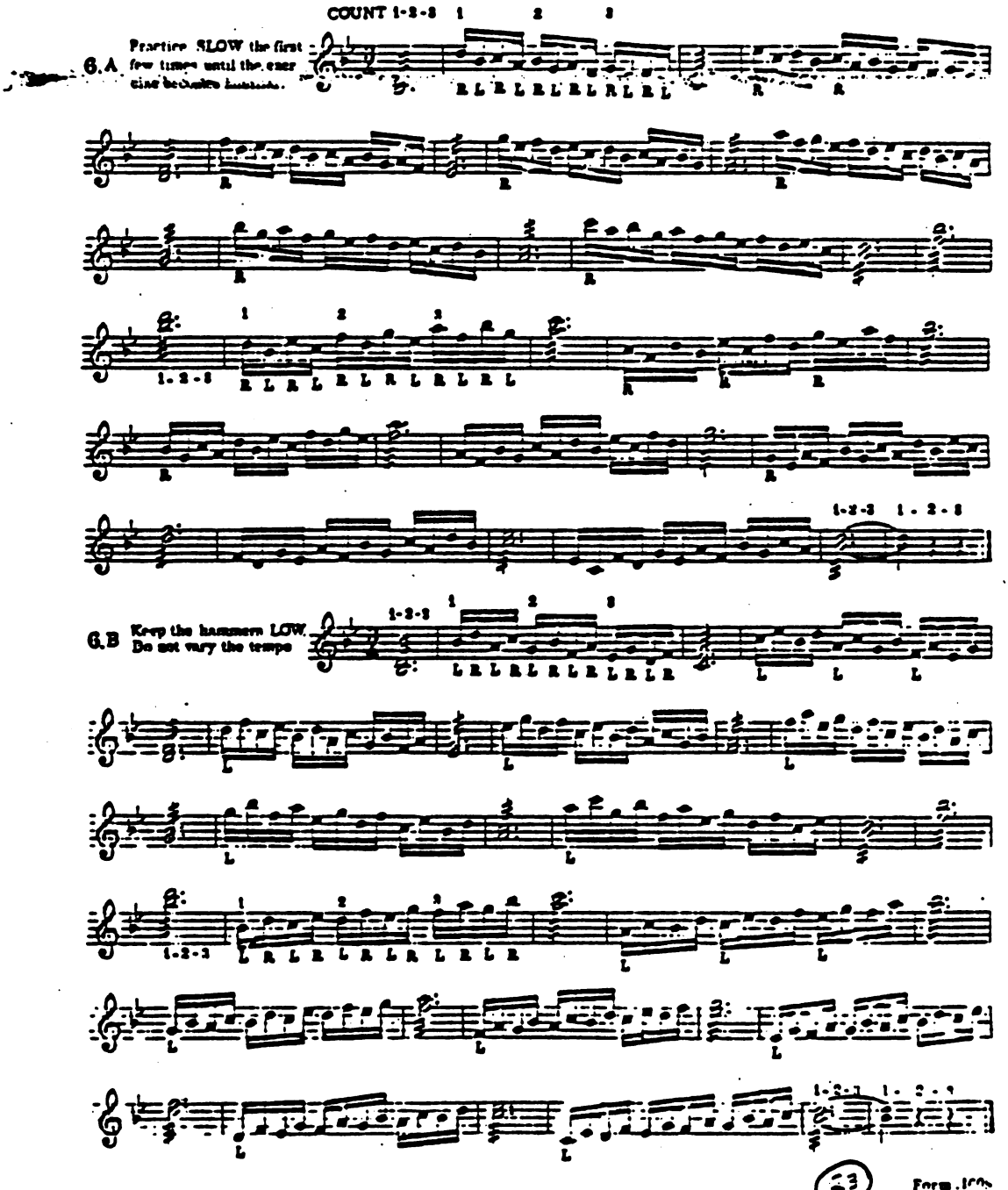
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The following exercise is one of the best studies ever written for the Xylophone. By all means[3] memorize this exercise, so that you can look down at the Keyboard and work up a fast speed Count THREE to each measure. Keep a steady tempo. Strike every note correctly.



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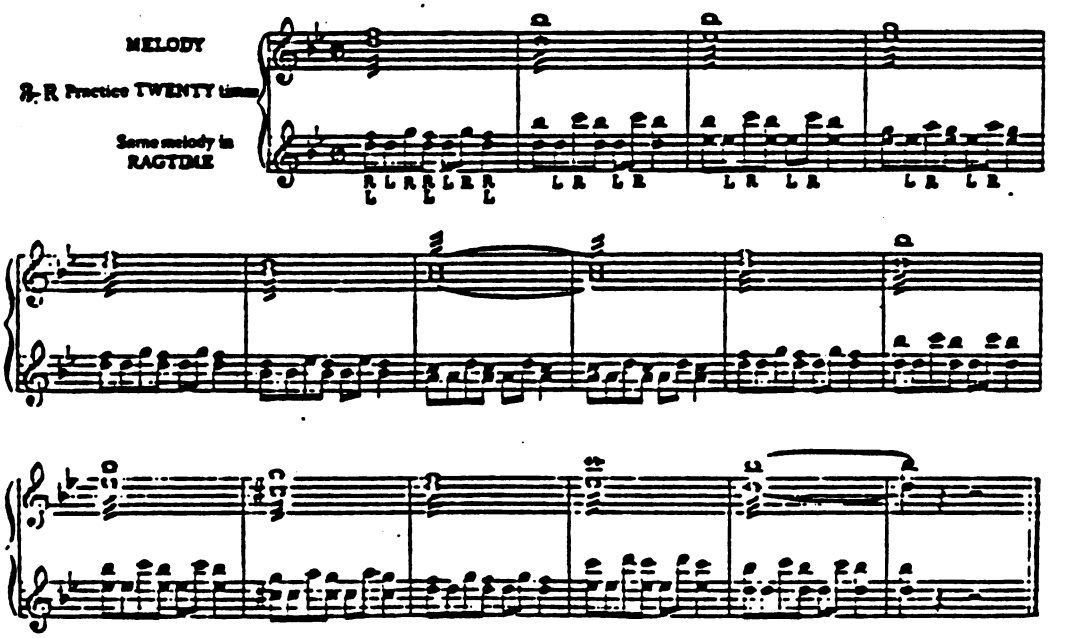

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LESSON EIGHT - RAGTIME

Ragtime - Key of B FLAT major - ¢ time, play the same as 2/4 time. Keep a steady tempo - not too fast Observe the B FLAT and E FLAT throughout Strike the FLATS on the ends of the bars. Memorize these different rhythms, as later on, in the lessons which follow, you will be taught how to improvise and apply them to different melodies, so obtain a thorough knowledge of them first.



The following exercise will give an idea as to how this ragtime rhythm can be applied to melody form. This idea can be applied to any sustained melody which contains whole notes in any Key. Simply get your melody note, and which ever note below may harmonize, then instead of sustaining the two notes with a ROLL, apply this ragtime rhythm.



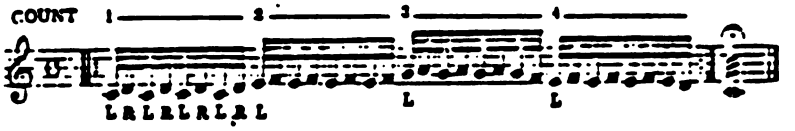
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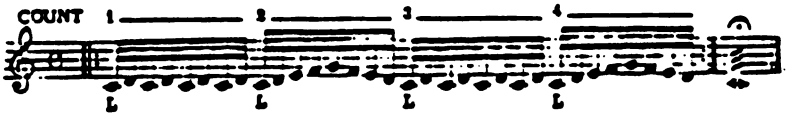
LESSON NINE

This lesson is written in the Key of C major in $\frac{4}{4}$ or $\frac{4}{8}$ time and the notes contained herein are THIRTY-SECOND NOTES This lesson is to develop SPEED and the exercises should be practiced as fast as possible without striking any wrong notes To obtain speed, the hammers must be kept *LOW*, and flexible WRIST must be employed. Read rules 2-3-4-5-6 and 7 in the RULES FOR PRACTICE before starting this lesson. When practicing these exercises, give four counts to each measure.

1. Repeat this exercise three minutes without stopping, as fast as possible. Steady tempo.



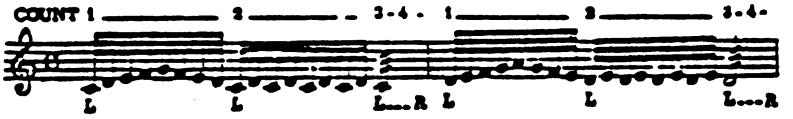
2. Repeat three minutes without stopping. Count four to each measure.



3. Repeat three minutes without stopping.



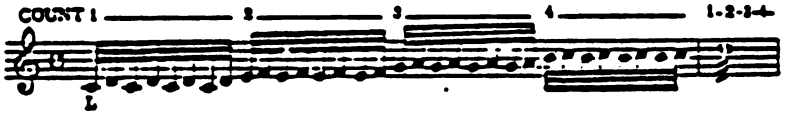
4. Play this exercise fifteen times. Be sure to give the HALF-NOTES the proper time value or count.

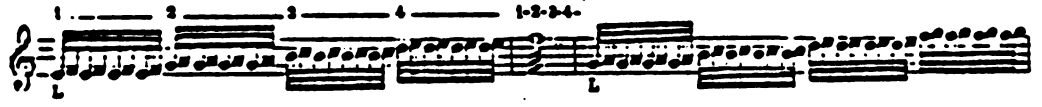


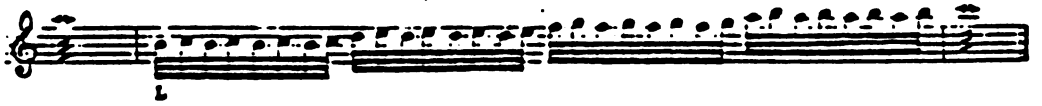




5. Play this exercise fifteen times. Give each measure the same amount of time value.







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6.–This exercise is for the development of speed and accuracy. Count four to each measure Practice as fast as possible without striking any wrong notes. When playing this exercise fast, there is a tendency to MISS the first note of each group. Watch this carefully. Memorize this exercise if possible.



The above exercise may also be practiced in the following manner. This will give more practice to the LEFT HAND.



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LESSON NINE - RAGTIME

Ragtime. Key of C Major - C or $\frac{4}{4}$ time. The following exercise is written in melody form, and each measure contains the same formation of notes and the same rhythm throughout. Practice slowly at first and memorize, if possible This exercise must be played many times each day to obtain the best results. The more practice you devote to these exercises now, the better you will be able to apply these different rhythms to melodies later on.


1-R
R L R L R L





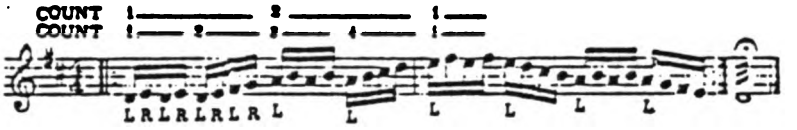


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LESSON TEN

This lesson is written in the Key of D major, and the notes contained herein are SIXTEENTH NOTES. These exercises are to develop SPEED, so first memorize them, and then practice them as fast as possible, at the same time striking every note correctly Do not attempt to play LOUD, as loud playing retards the speed, due to the hammers being raised higher. Keep the hammers LOW and play soft, and more speed will be gained. Count four to each measure first, and then as you increase the tempo, count two to each measure.

1. Repeat this exercise three minutes without stopping. Steady tempo.



2. Repeat this exercise three minutes without stopping. Keep the hammers LOW.



3. Repeat three minutes without stopping.



The following exercise is an excellent study in broken chords, and this exercise should be practiced until it can be played perfectly smooth, and at a very fast tempo. A good way to memorize this exercise is to take one measure at a time until each measure is thoroughly memorized. Then put them together.

4. Play this exercise twenty times. Do not strike any wrong notes.



5. Play this exercise twenty times. Be sure to give the HALF-NOTES the proper time value or count.



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The following exercise should be memorized, and then practiced as fast and as smoothly as possible. The mark × at the end of every two measures is to show that the last note in every two measures *(the note under the ×)* must be struck with LEFT HAND. After memorizing these exercises, it is a good plan to close the music and look at the instrument. But make sure that you are right before doing this. Play this exercise at least fifteen times before going to the next.



The following exercise is an excellent study to develop SPEED in double stops. First memorize, and then play as fast as possible. Remember, the two notes must be struck precisely together. There must be no evidence of SEE-SAWING. Keep the hammers LOW, and strike the sharps and flats on the end of the BARS.



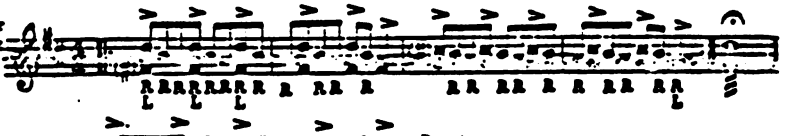
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LESSON TEN–RAGTIME

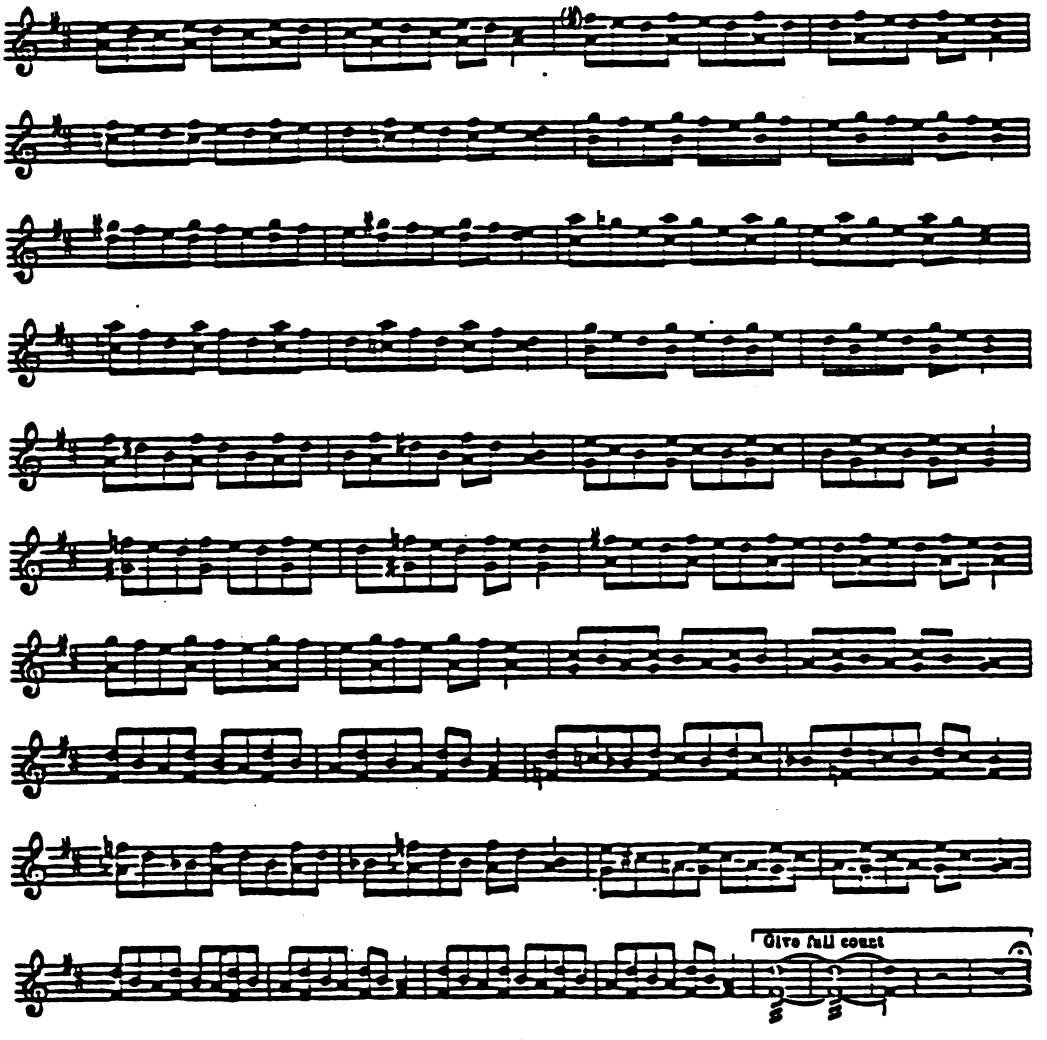
Key of D major–4/4 time. The following exercise is written in melody form, and is to develop the RIGHT HAND. The rhythm is the same throughout. Note the hammering carefully. Memorize.

Repeat this exercise four minutes without stopping. This will give you the rhythm for the entire exercise below.



1–R. Not too fast.





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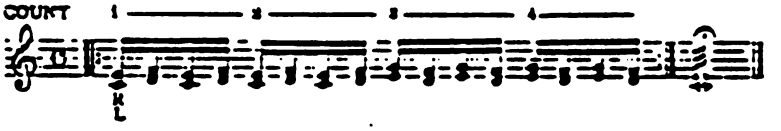


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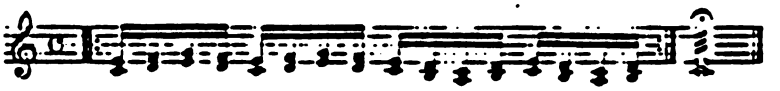
LESSON ELEVEN

This lesson is written in the Key of C major in C or 4/4 time. The notes contained herein are SIXTEENTH notes, in THIRDS *(Double Stops)* The object of this lesson is to develop speed in double-stops. First memorize these exercises and then play them as fast as possible, without striking any wrong notes. Strike each two notes *(Double Stops)* precisely together. Keep a steady tempo and the hammers MUST be kept LOW, in order to attain speed. If the arms and wrists become tired after continuous practice on these double-stops, it is because the stroke is too STIFF. Relax the wrists and SLOW down the tempo, and the tired feeling will disappear.

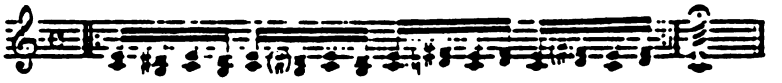
1- Repeat this exercise three minutes without stopping. Do not POUND play softly.



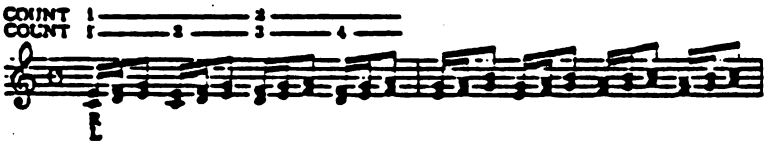
2- Repeat this exercise three minutes without stopping. Keep a steady tempo.

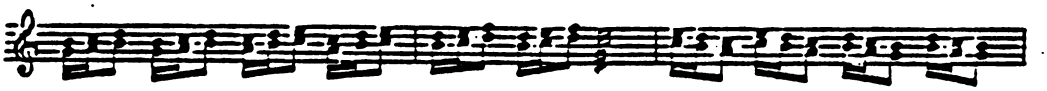


3- Repeat this exercise three minutes without stopping. Strike the sharps on the ends of the bars.



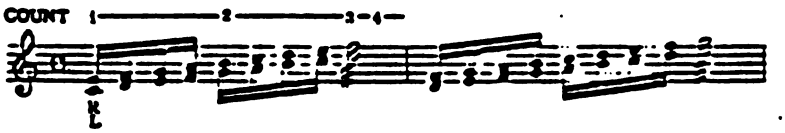
4- Play this exercise fifteen times. The HALF NOTE in the fourth and eighth measures must be given full time value.







5- Play this exercise twenty times. Memorize. Keep a steady tempo.







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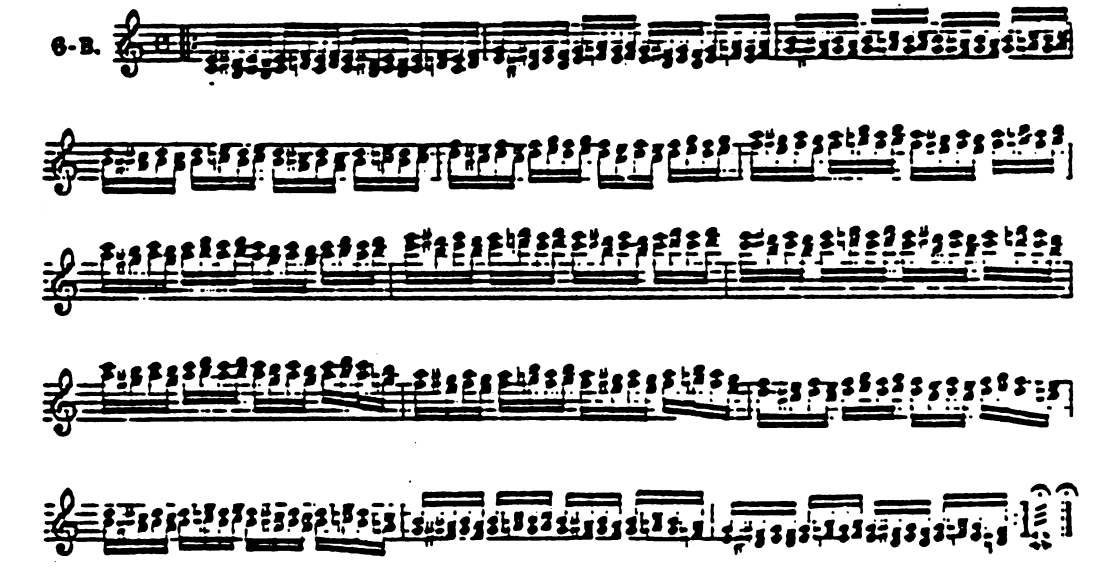
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The following exercises, 6A and 6B, should be memorized first, and then work up a fast tempo. Follow the instructions given on the preceding page. My opinion of Double-Stops is that they are the best exercises that can be practiced. If you develop a perfect technique for Double-Stops, you should be able to play anything else.

6-A.



6-B.



ARE YOU STRIKING THE SHARPS ON THE ENDS OF THE BARS?
ARE YOU STRIKING WRONG NOTES? IF SO, SLOW DOWN THE TEMPO.

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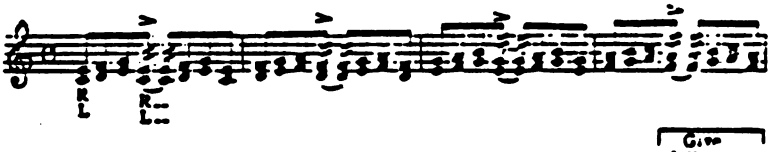
LESSON ELEVEN- RAGTIME

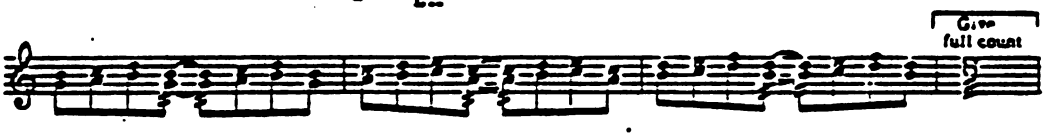
Key of C MAJOR- C or 4/4 time. The following exercises, written in THIRDS, should be practiced slowly at first until memorized. Then practice them as fast as possible without striking any wrong notes Keep a STEADY TEMPO. Where the accents are marked, a short, quick roll is the best. If you attempt to linger too long on these notes, the ROLL will run into the next note following, and the ragtime effect will be spoiled. Strike both notes precisely together on all double-stops. Count four to each measure, if necessary. Otherwise count two to each measure.

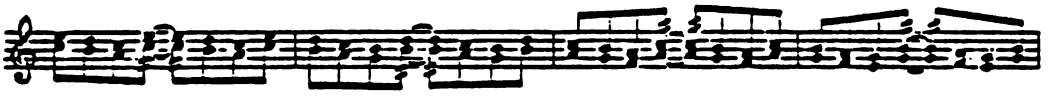
1-R. Repeat fifteen times without stopping.

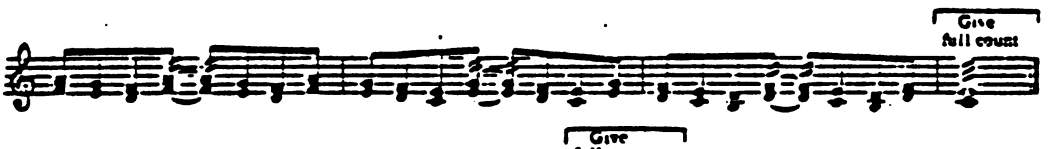


2-R. Play this exercise fifteen times.

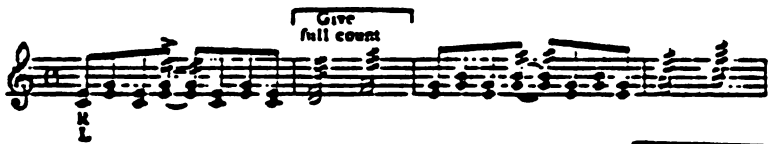








3-R. Play this exercise fifteen times.









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LESSON TWELVE

Key of D major - $^{12}/_{8}$ time. The notes contained herein are eighth notes. In $^{12}/_{8}$ time each measure should contain twelve eighth notes or the equivalent value to twelve eighth notes. The following exercises MUST be practiced smoothly, and the tempo MUST be steady. Do not attempt to play them too fast at first. Remember, speed can be acquired only after you gain a thorough knowledge of whatever you are attempting to play. Memorize each exercise, if possible. Give four counts to each measure, if necessary.



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EXERCISE 7. The following exercise is an excellent study to develop technique and accuracy. This exercise can be easily memorized by memorizing one line at a time. Bear in mind to always strike the notes F sharp and C sharp on the ends of the bars. Keep the hammers LOW.

Keep a steady tempo throughout, and do not attempt to play too fast. When practicing any of these exercises, always bear in mind that EVERY NOTE should be struck correctly, therefore, always keep the tempo slow enough so as to enable you to do so. This is the surest and quickest way in which to improve your playing ability, as this will give you ACCURACY, and you must be [illegible] before you can hope to develop SPEED. The following exercise should be practiced many times each day.



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LESSON TWELVE - RAGTIME

Ragtime - Key of D major - ¢ or common time. The following exercise is in Melody form, and the 7th and 8th measures are to be filled in by using the "BREAKS" written below and numbered from 1 to 6. This will give six different breaks to use in the 7th and 8th measures. Memorize all six of these breaks, and each time you repeat the exercise use a different break. This will allow you to repeat this exercise six times and use a different break each time.



The "BREAKS" written below and numbered 1-2-3-4-5 and 6 are to be played in the 7th and 8th measures of the above exercise. These breaks are all written so as to fit into the above melody perfectly. Use them one at a time. The first time use No.1, the second time use No.2 and so on. You must memorize these breaks so as to be able to keep a steady tempo.



The following breaks, No. 7-8 and 9, are to be used only in the last two measures of exercise 1-R. *(The second ending.)* This will give three different ways in which to end the melody. By all means memorize these breaks as they can be used in nearly any popular dance melody.



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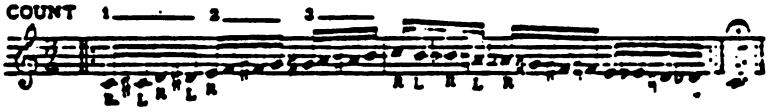



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LESSON THIRTEEN

This lesson is written in the Key of C major in 3/4 time and the notes contained herein are SIXTEENTH NOTES. This entire lesson is based on the CHROMATIC SCALE. The following exercises afford excellent studies to develop the art of striking ALL sharps and flats on the ends of the bars. *(See Rule No. 9 in RULES FOR PRACTICE.)* To gain the proper results from these exercises, you MUST keep a steady tempo, and every note MUST be struck correctly. [illegible] MUST be avoided. *(See Rule No. 7 in RULES FOR PRACTICE.)*

1- Repeat twenty times, in STRICT TEMPO. Keep the hammers LOW.



2- Repeat twenty times. Strike every note correctly.



3- Repeat ten times. Strike both notes precisely together.

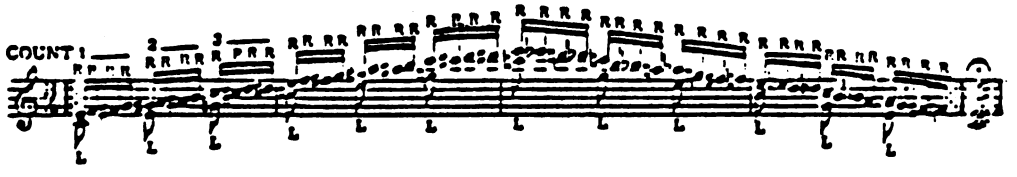


4- Repeat twenty times. No wrong notes.



The following exercises *(No. 5 and No. 6)* are excellent studies for the individual development of both hands. Number 5 is all RIGHT HAND, and Number 6 is all LEFT HAND. Count three to each measure and strike every note correctly. Repeat each exercise fifteen times.

5-



6-



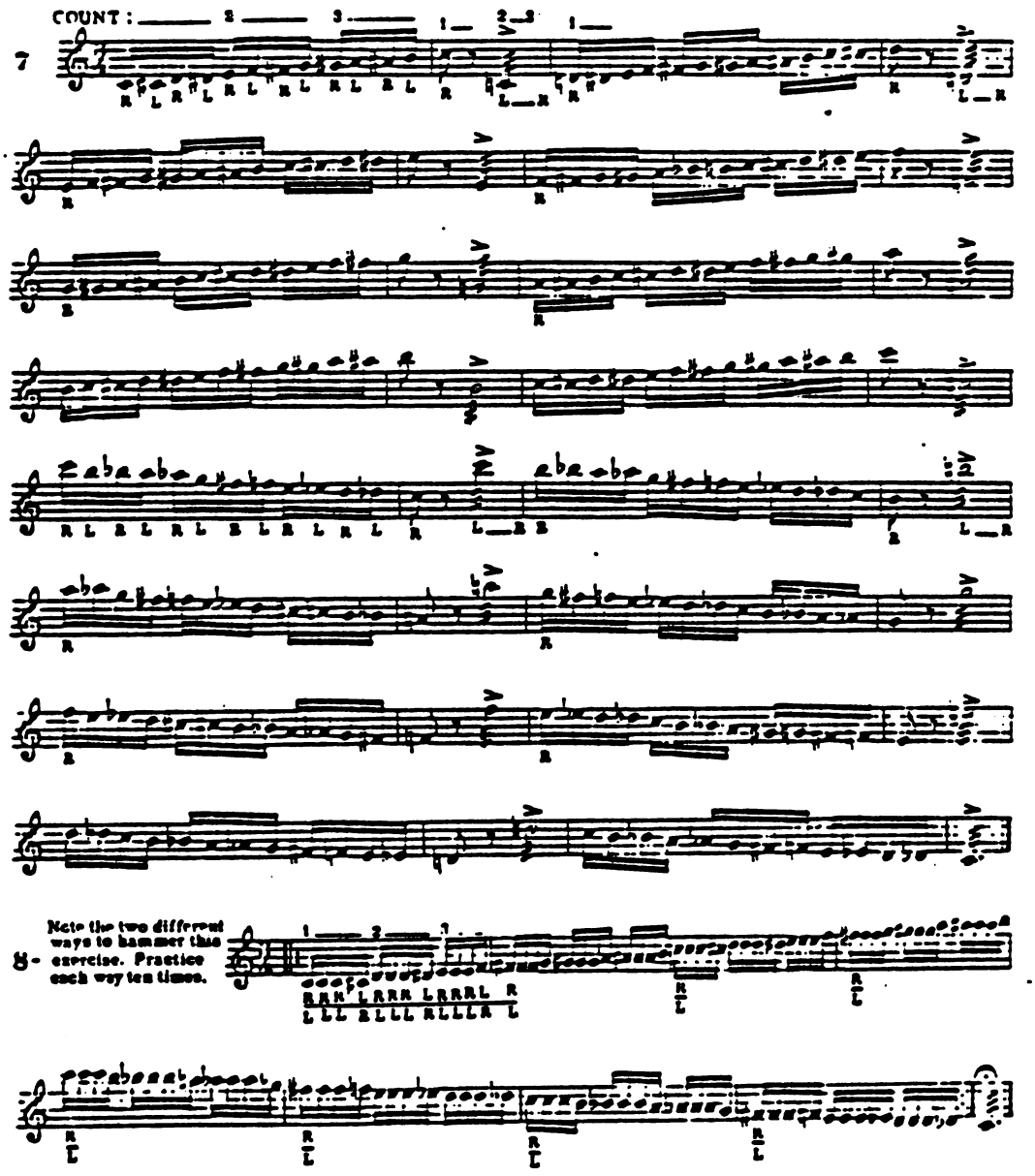
The above exercises (no. 5 and no 6) are the best type of studies that can be offered to you. The more practice you can devote to these two exercises, the quicker you will gain results.

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The following exercise *(number 7.)* should be memorized so that the entire exercise can be played without looking at the music. This will enable you to develop SPEED and at the same time retain ACCURACY. Strike every note correctly. Keep the hammers LOW. Keep a STEADY TEMPO, and strike all sharps and flats on the ends of the bars.



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LESSON THIRTEEN-RAGTIME

Ragtime - Key of C MAJOR - ¢ time - Play the same as 4/4 time. *(Fox-Trot Tempo.)* Be sure and observe the DOTTED EIGHTH NOTES throughout in order to bring out the proper effect of these exercises. Give TWO COUNTS to each measure and keep the tempo similar to a Fox-Trot tempo as played for dancing.

1-R. Repeat twenty times without stopping.



The following exercise is written in melody form, and should be memorized and played as if you were playing it for a dance number. Repeat it at least eight times and take the first ending EVERY TIME until you decide to stop, then finish by taking the 2nd ending.

2-R.



The following exercise is written in melody form. Memorize thoroughly, and then play it at a strict dance tempo *(Fox-Trot.)* Repeat several times, always taking the 1st ending. Use the 2nd ending only when you decide to stop. Both exercises *(no. 2-R and 3-R)* are based on the CHROMATIC SCALE, and constructed in melody form.

3-R.



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LESSON FOURTEEN

This lesson is written in the Key of A FLAT MAJOR *(Four Flats)* in C TIME. *(Same as 4/4 time)* and the notes contained herein are SIXTEENTH NOTES. When playing in the Key of A FLAT MAJOR, the notes B, E, A and D must always be played as B FLAT, E FLAT, A FLAT and D FLAT, unless written otherwise. Always strike the sharps and flats on the extreme ENDS OF THE BARS. Keep an absolute STEADY TEMPO, and when making the REPEATS, always repeat in STRICT TEMPO. The short exercises contained in these lessons should be repeated many times IN CLOSE succession in order to get the desired results. This is very important.

1 - Repeat twenty times without stopping. Strike EVERY NOTE correctly.



2 - Repeat twenty times without stopping. Keep the hammers low.



3 - Repeat twenty times without stopping. MEMORIZE this exercise.

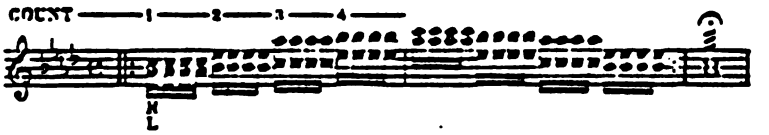


4 - Repeat twenty times without stopping. MEMORIZE this exercise.

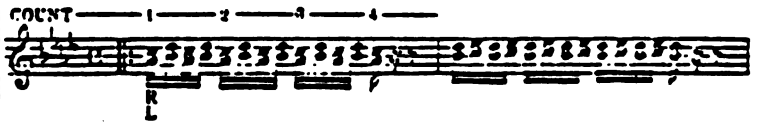


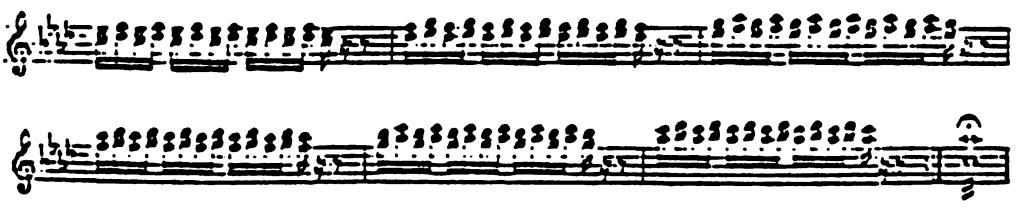
(Note) Devote all the time possible to exercises No. 3 and 4. Memorize each one THOROUGHLY. Then look down at the instrument and work them up for SPEED. These two exercises can be applied to a melody in the form of a variation VERY EASILY. You will be taught how to do this in the lessons that follow. Perfect these two exercises NOW.

5 - Repeat fifteen times without stopping. Strike both notes precisely together.



6 - Repeat ten times. Strike the sharps and flats on the ENDS OF THE BARS. This will give you more SPEED. Remember, NO WRONG NOTES.





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EXERCISE No. 7- This exercise is an excellent study of the A FLAT scale. Devote all the practice you possibly can to it. Remember, the more you perfect your SCALE TECHNIQUE, the better you will be able to play VARIATIONS. A variation is nothing more or less than a group of SCALES and ARPEGGIOS constructed so as to harmonize with whatever melody is being played. By all means MEMORIZE this exercise, then look down at the instrument and work up SPEED. Remember though, every note MUST be struck CORRECTLY. So govern your speed accordingly. Keep a STEADY TEMPO.



DO YOU STRIKE ALL THE SHARPS AND FLATS ON THE ENDS OF THE BARS? YOU MUST DO SO IF YOU WISH TO DEVELOP SPEED

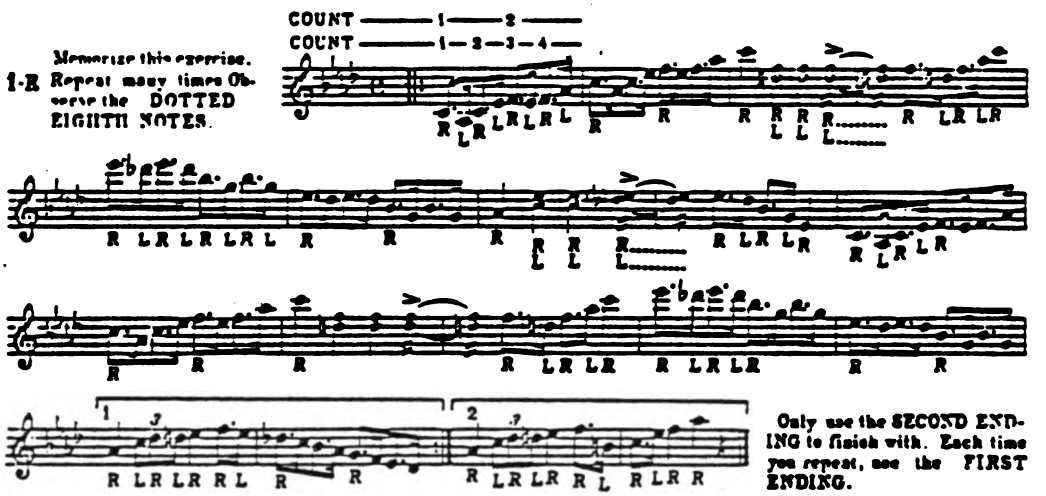
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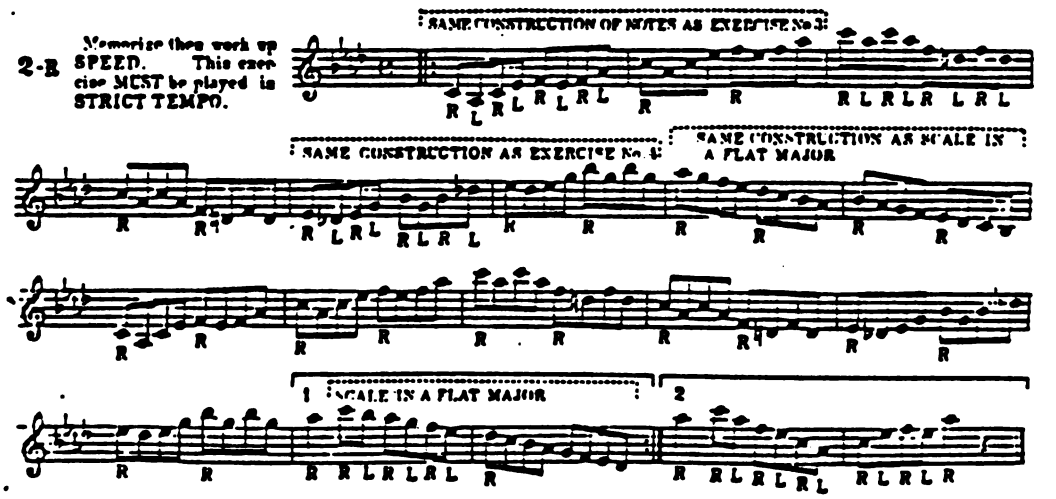
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LESSON FOURTEEN - RAGTIME

RAGTIME - Key of A FLAT MAJOR *(Four Flats)* in C TIME *(Same as 4/4 time.)* These two exercises below, written in Melody Form, will give an idea as to how the exercises No. 3 and 4 can be used in the form of a VARIATION and MELODY. The 1st and 2nd measures of exercise 1 R on this page are of the same construction as the 1st measure in exercise 3 on the other page. The only difference is that the notes in the 1st and 2nd measures of exercise 1-R are DOTTED EIGHTH NOTES, whereas the notes in the 1st measure of exercise 3 *(other page)* are SIX - TEENTH NOTES. The notes in the 5th and 6th measures of exercise 1-R are of the same construction as the 2nd measure of exercise 4. *(other page.)*



The following exercise *(2-R)* will give an idea as to how the construction of notes contained in exercises No. 3 and 4 *(other page)* can be used in the form of VARIATION to exercise 1-R The more practice you devote to exercises No. 3 and 4, the better you will be able to play these two exercises *(No. 1-R and 2-R.)*



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LESSON FIFTEEN

This lesson is written in the Key of C MAJOR in C TIME *(same as 4/4 time.)* This entire lesson is based on GRACE-NOTES. Remember, when playing these GRACE-NOTES, you MUST NOT take away from the TIME-VALUE of the LEGITIMATE NOTES. *(Large notes.)* The COUNT MUST FALL on the legitimate notes. A GRACE NOTE is an ornamental note or embellishment, and although it is not essential to the melody or harmony of a composition, it can be used to obtain many pleasing effects. When properly applied, GRACE NOTES will add MORE COLOR and MORE LIFE to a melody. A grace note must always be played so as not to rob the PRINCIPAL NOTE of any of its time value, or as little as possible, if any. Your tempo MUST BE STEADY when practicing these exercises, and DON'T try to play this lesson TOO FAST. Memorize and learn these grace notes thoroughly. Always see that the COUNT or BEAT falls on the PRINCIPAL NOTE *(large note)* and NOT on the GRACE NOTE. *(small note.)*



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COUNT — 1 —— 2 ——
1 — 2 — 3 - 4 —
5. PLAY TEN TIMES
L R R L R L R R L R L R L







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LESSON FIFTEEN - RAGTIME

RAGTIME - KEY of C MAJOR - C TIME *(same as 4/4 time)*. The exercise written below will give a good idea as to how GRACE NOTES can BUILD UP a melody and make it sound MORE ELABORATE. The melodies written below are exactly the same. The top line *(SMALL NOTES)* contains the STRAIGHT MELODY. The bottom line *(LARGE NOTES)* contains EXACTLY THE SAME MELODY with the GRACE NOTES added to give more COLOR and more "PEP" to the melody. This example will show what a REMARKABLE DIFFERENCE a few GRACE NOTES can make. Study this exercise carefully and note how the GRACE NOTES are applied to the straight melody. One of the most important factors of playing RAGTIME is the player's ability to properly apply GRACE NOTES. The most simple melody can be made to sound FULL OF PEP with the proper use of GRACE NOTES. Keep a STEADY TEMPO.

(NOTE) If your instrument is only THREE OCTAVES with the note C being the lowest note, play this exercise ONE OCTAVE HIGHER than written.

FIRST, MEMORIZE THIS STRAIGHT MELODY. Then practice the bottom line containing the grace notes. Repeat several times.

1-R.

This exercise MUST be played SLOW, so that the proper count falls on the LEGITIMATE notes and NOT on the grace notes.



(NOTE) The 2nd ending of this exercise *(LOWER LINE)* can be used as a TRICK ENDING for almost any dance melody ending in the Key of C.

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LESSON SIXTEEN

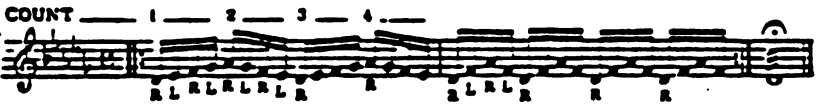
This lesson is written in the Key of D FLAT MAJOR (*Five Flats*) in C time (*same as 4/4 time*) and the notes contained herein are SIXTEENTH NOTES. Remember, when playing in the Key of D FLAT MAJOR, the notes B, E, A, D and G must always be played as B FLAT, E FLAT, A FLAT, D FLAT and G FLAT unless written otherwise.

Exercise No 1 is written in quarter-notes and should be practiced SLOW until you are thoroughly familiar with the D FLAT MAJOR SCALE. Memorize this exercise. If you are thoroughly familiar with this exercise [illegible] keep a STEADY TEMPO throughout this lesson. Count FOUR beats to each measure, and strike all notes containing the FLATS on the ends of the bars. DON'T rush the tempo at the expense of striking WRONG NOTES.

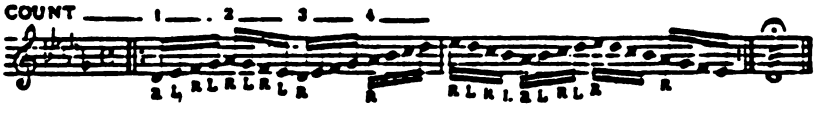
1- Practice this exercise until you are thoroughly familiar with the Scale of D FLAT MAJOR.



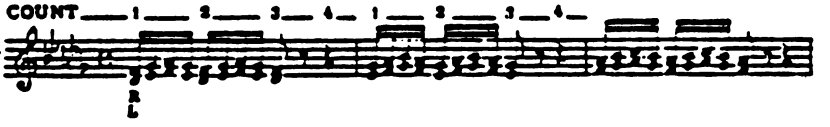
2- Repeat twenty times. EVERY NOTE must be struck correctly.

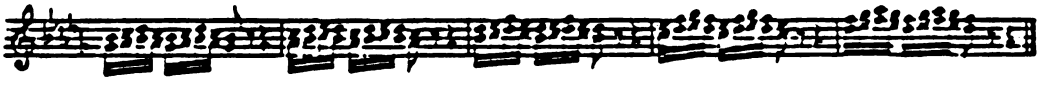


3- Repeat twenty times. Keep the hammers LOW. NO WRONG NOTES.

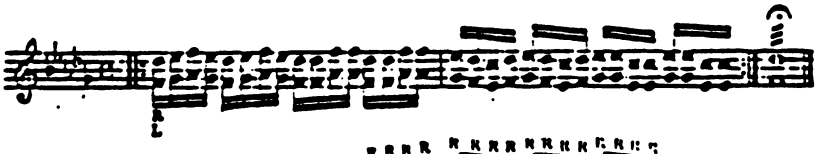


4- Play this exercise ten times. Strike both notes precisely together. Keep a STRICT TEMPO. Observe the COUNT.





5- Repeat fifteen times. Memorize and strike both notes together. DON'T SEE-SAW.



6- Repeat ten times. Observe the hammering carefully. The sixteenth-notes are all for the RIGHT HAND.



7- Repeat fifteen times without stopping. Memorize thoroughly. STEADY TEMPO.



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Observe the hammering carefully in the following exercises. (no.8 and no 9) They are excellent studies to individually develop both hands. When first playing over an exercise, play it VERY SLOW for a few times until you become somewhat familiar with it. This will enable you to strike EVERY NOTE CORRECTLY. This is very important.



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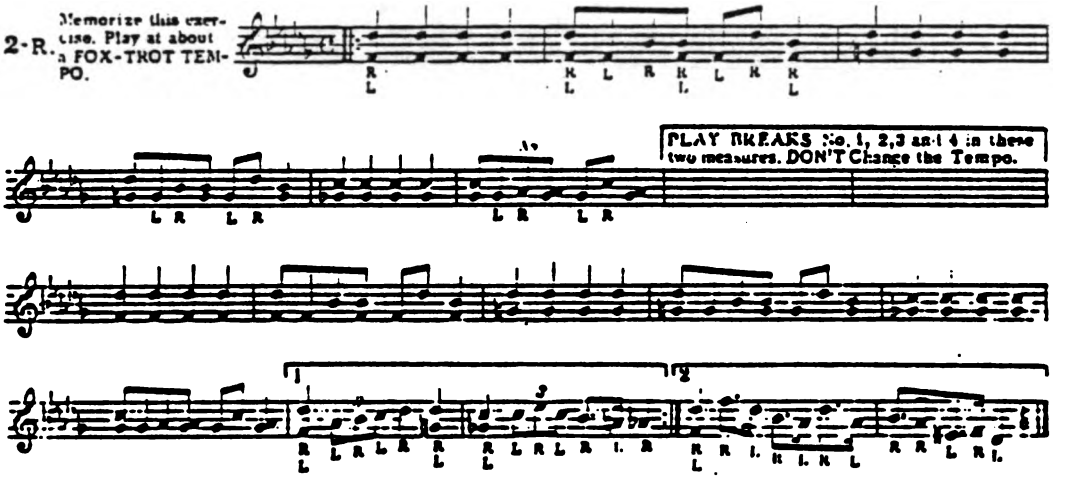
LESSON SIXTEEN - RAGTIME

Ragtime - Key of D FLAT MAJOR *(Five Flats)* in C time *(Same as 4/4 time)* Practice Exercise 1-R until you are thoroughly familiar with this rhythm. This will prepare you for Exercise 2-R which contains exactly the same rhythm, with the exception that it is applied to different notes.

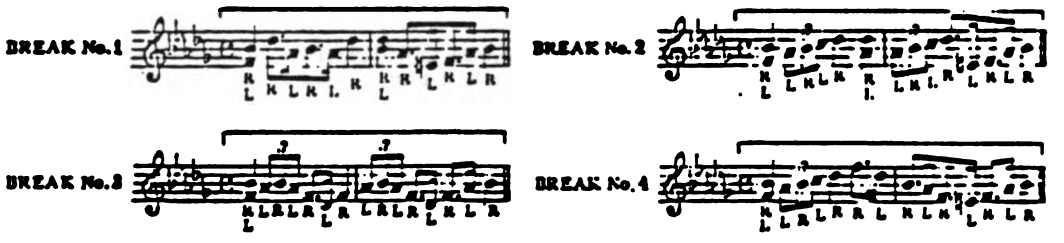
Keep a steady tempo, and when practicing these Ragtime Exercises try to imagine that you are playing them with a Dance Orchestra. After you do this for a while, you will notice a certain STEADINESS to your ragtime that you did not notice before. Strike all notes containing the FLATS on the ENDS of the BARS.



The following exercise *(No. 2-R)* is written in melody form and contains the same rhythm as in Exercise No. 1-R. The 7th and 8th measures of this exercise are left open and these two measures are to be filled in as a SOLO BREAK. The BREAKS written below, *(No. 1-2-3-and 4)* are to be played in the 7th and 8th measures of this exercise. Memorize these BREAKS, and then apply them to the 7th and 8th measures of this exercise. Each time you repeat the exercise, play a different BREAK until you have played all four breaks. Always play the FIRST ENDING when repeating. Only play the 2nd ending when you decide to stop.



It is understood, of course, that you play only ONE of these BREAKS in the 7th and 8th measures of Exercise No. 2-R each time you repeat it. Play BREAK No 1 the first time you play Exercise No. 2-R, then when you repeat the exercise play BREAK No 2 the second time, and so on. In order to properly apply these BREAKS in STRICT TEMPO, you must thoroughly memorize them first.



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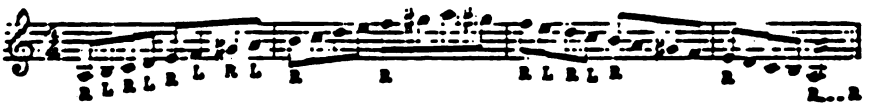
LESSON SEVENTEEN

This lesson is written in the Key of A MINOR in 4/4 time. In music, there are TWELVE MINOR KEYS as well as TWELVE MAJOR KEYS. Every MINOR scale receives the signature of the major scale LYING A MINOR THIRD ABOVE IT. Thus, the Key of A MINOR receives the signature of C MAJOR, due to the fact that C MAJOR lies a minor third above A, and so on. Exercises No. 1-A and 1 B are called the EN-HARMONIC MINOR SCALE. It will be observed that this minor scale ASCENDS and DESCENDS exactly the same, the G sharp being retained throughout. Practice this scale until you thoroughly memorize it. The minor scales should be studied until you are able to recognize them wherever you see them.

PLAY SLOW 1- A

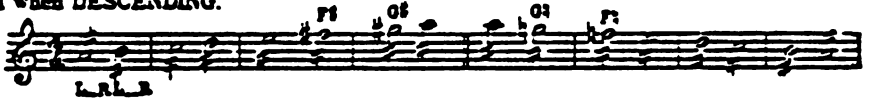


PLAY FAST 1- B

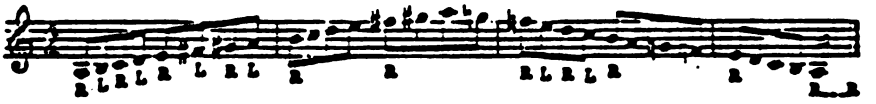


The following exercises, No. 2-A and 2B are called the MELODIC MINOR SCALE. It will be observed that this scale retains the notes F sharp and G sharp in ASCENDING but omits them in DESCENDING. Study this scale carefully. Always play F sharp and G sharp when ASCENDING, and always play G natural and F natural when DESCENDING.

PLAY SLOW 2- A



PLAY FAST 2- B



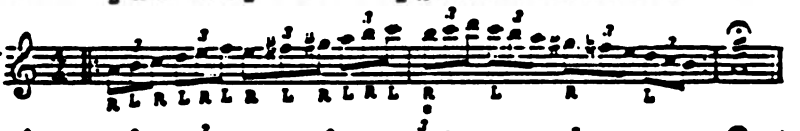
The following exercises, No. 3-4 and 5 are constructed in MINOR FORM, and should be played smoothly and without effort. Every note must be struck correctly.

Count — 1 2 1
Count — 1 2 3 4

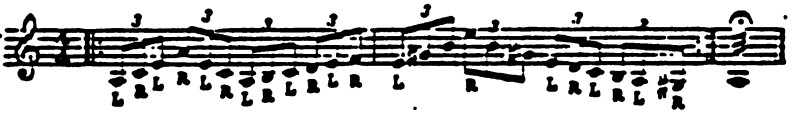
3. Repeat twenty times without stopping.



4. Repeat twenty times without stopping.

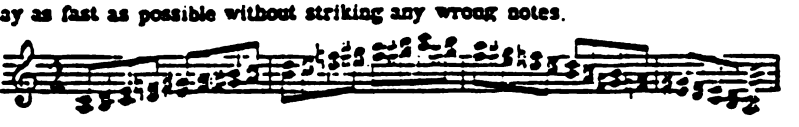


5. Repeat twenty times without stopping.



The following exercise. No. 6 is the EN-HARMONIC MINOR SCALE in THIRDS. Strike both notes precisely together, and play as fast as possible without striking any wrong notes.

6. Play fifteen times. Strike both notes exactly together.

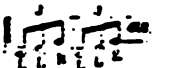


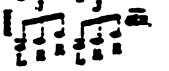
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The following exercise (No. 7) is an excellent study to develop individual hammering with each hand. This exercise can be hammered two different ways, namely, two lefts and one right or two rights and one left. If your left hand is the weaker of the two, pratice this exercise by using two lefts and one right, and if your right-hand is the weaker of the two, practice by using two rights and one left. Follow this hammering throughout, memorize and practice until this exercise can be played smoothly and without effort, Keep a steady tempo. This exercise contains TRIPLETS in $\frac{4}{4}$ time. Count four beats to each measure.

To develop the LEFT HAND, use this hammering. 

For the RIGHT HAND, use this hammering. 

Count 1 —— 2 —— 3 —— 4 ——

7. 

For the Left Hand L L R L L R L L R L L R L

For the Right Hand L R R L R R L R R L R R L



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LESSON SEVENTEEN - RAGTIME

RAGTIME - Key of A MINOR - $\frac{4}{4}$ time - The following exercises are written in melody form and are constructed in MINOR form. The idea of these melody form of exercises is to get you accustomed to this style of ragtime playing. Memorize these exercises thoroughly. Once you become accustomed to this style of playing, the ordinary popular melody will be easy for you. These melodies will gradually become more difficult, as you go along, so the better you perfect these exercises, the easier the following ones will be. Keep a steady tempo, about the same tempo as you would play a dance number (Fox-Trot) Try to bear in mind that you are playing these melodies in public with an orchestra A lot will be gained by this.

1-R Repeat about ten times, always take the 1st ending when repeating. Take the 2nd ending only when you decide to stop.



Note. If you have some one in your home who can play piano, have them arrange a simple accompaniment to these melodies and then have them play the accompaniment with you. This is the best possible way that you can practice ragtime. You will be surprised what a difference it will make in your playing.

2-R Repeat about ten times, always take the 1st ending. Play this exercise similar to a dance-number.



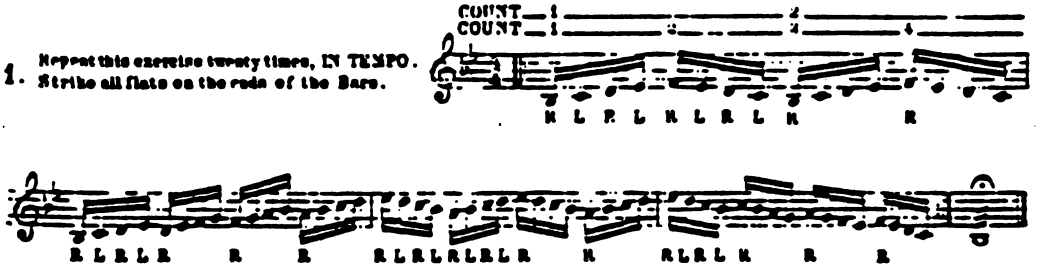
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LESSON EIGHTEEN

This lesson is written in the Key of B FLAT MAJOR in 4/4 time, and the notes contained here in are SIXTEENTH NOTES. The object of this lesson is to help develop SMOOTHNESS and FREEDOM OF MOTION. Practice these exercises as fast as possible with out striking any wrong notes. The tempo must not VARY. Where the exercises are marked with REPEAT SIGNS, always repeat [illegible] the measure LOW and memorize as many of these exercises as possible. Once you memorize them, you can then look down at the Key-board and work up SPEED.

1. Repeat this exercise twenty times, IN TEMPO. Strike all flats on the rods of the Bars.

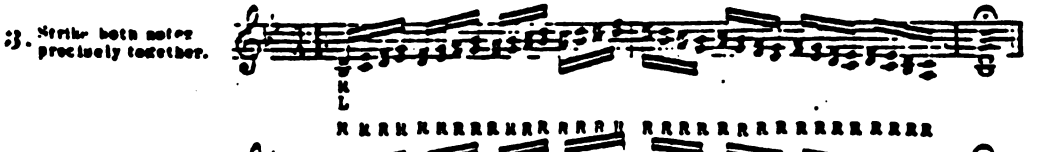


2. Repeat this exercise twenty times, IN TEMPO. Strike every note correctly.



The following exercises, No. 3, 4 and 5 are excellent studies to develop TECHNIQUE in both hands. As these exercises contain only two measures each, they can be easily memorized in a few moments, then look down at the Key-board. And repeat each one many times without stopping, at a fast tempo. Note the hammering in exercises No. 5 and 6.

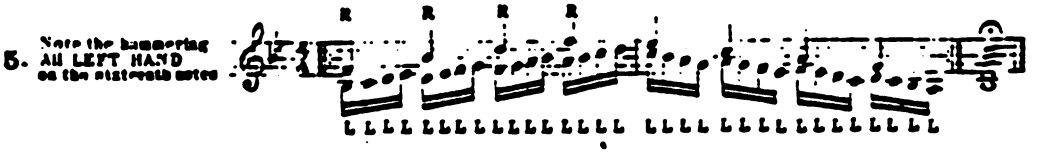
3. Strike both notes precisely together.



4. Note the hammering All RIGHT HAND on the sixteenth notes



5. Note the hammering All LEFT HAND on the sixteenth notes



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The following exercise should first be memorized and then look down at the Key-board and work up SPEED. Remember, though, when developing SPEED, do not over-do it by trying to play so fast that you strike wrong notes. You will be wasting your time if you attempt to do this. It takes time to develop speed and the quickest way to develop SPEED is to form the habit of STRIKING EVERY NOTE CORRECTLY.

7.



ARE YOU STRIKING THE FLATS ON THE ENDS OF THE BARS?

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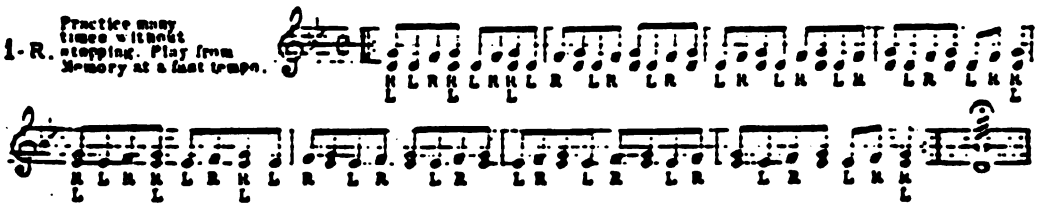



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LESSON EIGHTEEN - RAGTIME

Ragtime - Key of B FLAT MAJOR - (TWO FLATS) - ¢ TIME - (PLAY at a FOX-TROT TEMPO) The object of this lesson is to show how a comparitwely easy melody can be built up by applying a ragtime rhythm that FITS the MELODY. Exercise 1 - R contains practically the same rhythm that is used throughout Exercise No. 2 - R Memorize Exercise 1 - R so that you can play it at a fairly fast tempo, WITHOUT STUMBLING. You must first learn these rhythms before you can apply them to a melody.

1 - R. Practice many times without stopping. Play from Memory at a fast tempo.



The following exercise is in Melody form, and is to show how practically the SAME MELODY can be played in Ragtime form. First, memorize the straight melody (TOP LINE, SMALL NOTES) This will help you to play the LOWER LINE, (large notes.) Repeat this exercise many times, always taking the 1st ending.

2 - R.

MELODY

SAME MELODY IN RAGTIME FORM



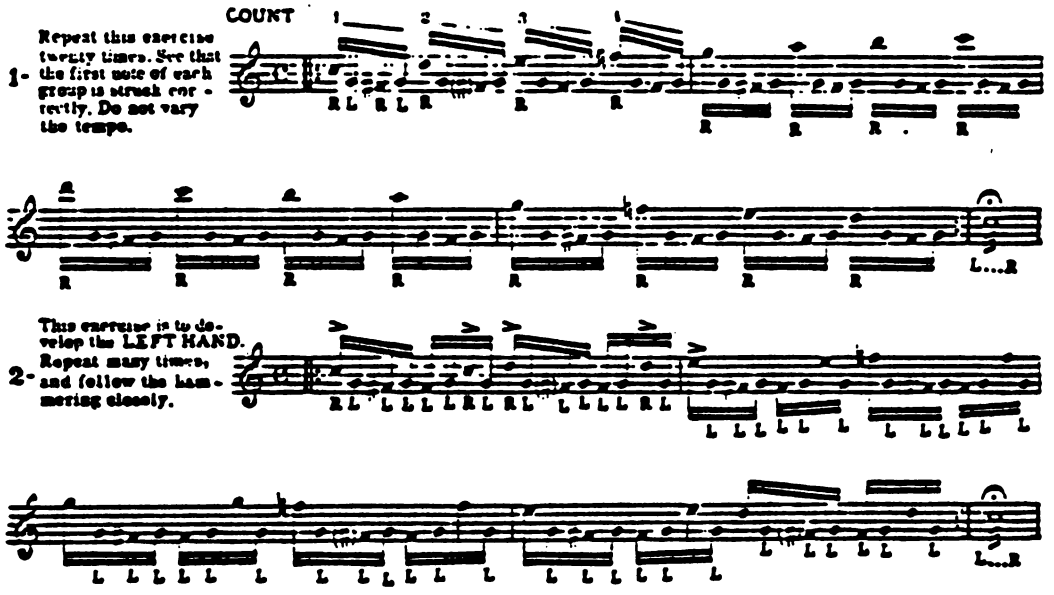
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LESSON NINETEEN

This lesson is written in the Key of C MAJOR in C TIME (same as 4/4 time) This is an excellent lesson to develop accuracy. In the lessons that follow, you will be given different forms of arpeggios and variation forms of exercises. The more practice you devote to the technical form of exercise, such as contained in this lesson, the easier the arpeggio work will be for you. Memorize these exercises and strike every note correctly. Keep a steady tempo Follow the Hammering closely



The following exercise is to develop accuracy and at the same time train both hands so that they work together. Memorize this exercise and then look down at the Keyboard and develop speed. Strike both notes precisely together.



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The following exercises, *(nos. 4 and 5)* can be easily memorized by taking two measures at a time and memorize. Take the first two measures and learn them thoroughly, then take the next two measures, and so on. My reason for advising the pupil to memorize these exercises is that by looking down at the Keyboard will enable him to develop more speed and at the same time play accurately. Memorizing will not affect sight reading at all, as you are compelled to read the exercise many times before you are able to memorize it, therefore you are getting the Practice of sight-reading as you go along.



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LESSON NINETEEN-RAGTIME

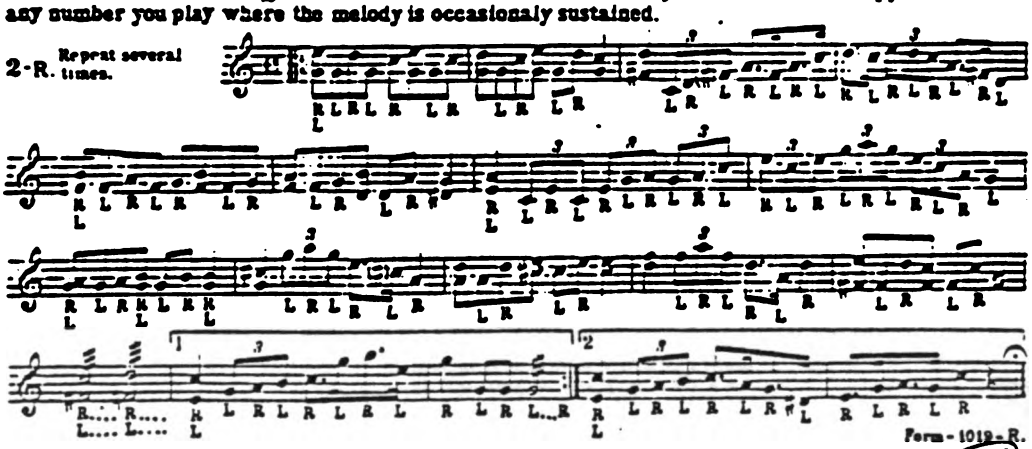
Ragtime- Key of C MAJOR- C TIME *(same as 4/4 time)* Play the same tempo as a FOX-TROT played for dancing. The following exercise *(no. 1-R)* will give a good idea as to improvising. The upper line of exercise No.1-R is the melody. *(Small notes.)* The lower line of exercise No.1-R *(Large notes)* is the same melody in an improvised form. You will notice that wherever the melody in the upper line is sustained by whole notes, *(See Measures 3 and 4-7 and 8-10-12-also 1st and 2nd endings.)* A ragtime rhythm has been applied to give a ragtime effect. This idea can always be applied to any melody that has the melody is sustained at different places for a measure or more. When you come to these sustained parts of the melody, instead of applying a ROLL to sustain, apply a ragtime rhythm instead. Study this exercise carefully and you will soon get the idea of this.

1-R. Practice several times and keep a steady tempo. Memorize both lines



The following exercise *(no. 2-R)* is based upon the same melody as above *(Ex. No. 1-R Upper line)* but has been improvised in an entirely different manner. You will notice that in measures No. 3 and 4-7 and 8-10-12 and in the 1st and 2nd endings, a VARIATION effect has been applied instead of a Ragtime Rhythm. You will also notice that the RAGTIME RHYTHM has been applied to the remaining measures of this exercise, whereas in Exercise 1-R *(Upper line)* these same measures are written in QUARTER NOTES, which is the melody. This idea can be applied to almost any number you play where the melody is occasionaly sustained.

2-R. Repeat several times.



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LESSON TWENTY

Key of C MAJOR - C TIME *(same as 4/4 time.)* This exercise should be practiced until it can be played at a very fast tempo, and at the same time retaining a STRICT STEADY TEMPO. This exercise MUST BE MEMORIZED. Take one line at a time *(4 measures)* and Keep repeating it until you are able to look down at the instrument and play it from memory at a fast tempo, then take the next line and treat in a similar manner, and so on. After you have thus memorized each line, then play the exercise as written from memory. Practice this exercise until you are able to do this. Keep the hammers LOW and strike the sharps and flats on the ends of the bars



You will notice that the ROLL on the WHOLE NOTE *(3rd measure of each line)* starts with the LEFT HAND. This is to get you accustomed to always start the ROLL with the LEFT HAND, wherever possible.

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LESSON TWENTY-RAGTIME (MELODY FORM)

The following exercise *(no. 4-R)* is to show how the BLUE RHYTHM contained in Exercise 2-R and 3-R can be applied to a melody The upper line *(small notes)* is the melody and the lower line *(large notes.)* is the SAME MELODY, using the BLUE RHYTHM contained in this lesson. This example is to demonstrate how easily you can "RAG UP THE MELODY" by applying these different rhythms. But remember, you must FIRST learn these rhythms before attempting to apply them. After you have thoroughly memorized exercises 1-R - 2-R and 3-R then study this page.

By memorizing the upper line *(melody.)* you will find that the lower line will come much easier. Learn the upper line first, then practice [illegible] them. Keep a steady tempo throughout.

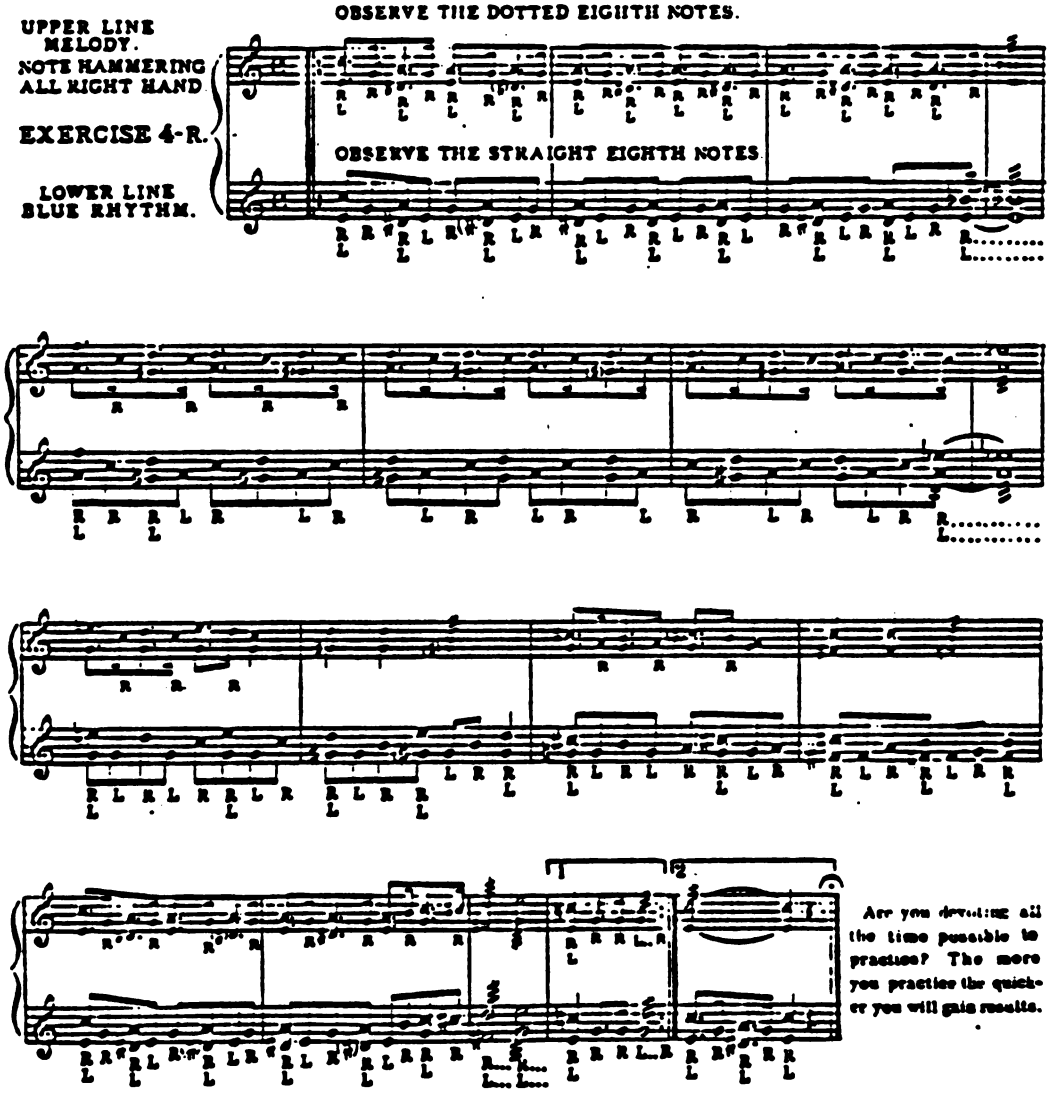
UPPER LINE MELODY.
NOTE HAMMERING ALL RIGHT HAND

EXERCISE 4-R.

LOWER LINE BLUE RHYTHM.

OBSERVE THE DOTTED EIGHTH NOTES.

OBSERVE THE STRAIGHT EIGHTH NOTES.



Are you devoting all the time possible to practice? The more you practice the quicker you will gain results.

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LESSON TWENTY-RAGTIME-BLUES

The Ragtime rhythm contained in the following exercises is in the form of BLUES, and is one of the most commonly used BLUES that can be played on the Xylophone. This BLUE rhythm can be very easily applied to almost any melody written in a major Key. Memorize these exercises thoroughly and keep practicing these rhythms until you can play them absolutely smooth and without stumbling. Strike all double-notes precisely together. After you become familiar with these exercises, COUNT TWO to each measure.

1-R. Repeat fifteen times IN TEMPO without stopping. Memorize and play at a FOX TROT TEMPO. COUNT 1 – 2 – 1 – – 2 – – 1-2-3-4 1 – 2 – 3 – 4

2-R. Repeat fifteen times IN TEMPO without stopping. Memorize. Then play as fast as possible. Strike every note correctly. COUNT 1 – 2 – 1 – 2 – 1 – 2 – 3 – 4 1 2 3 4

3-R. PLAY FIFTEEN TIMES. 1-2-3-4

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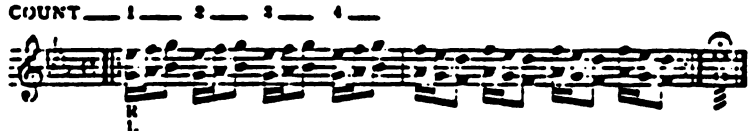


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LESSON TWENTY-ONE

Key of E FLAT MAJOR *(Three Flats)* in C time. *(Same as 4/4 time.)* This entire lesson is written in MAJOR SIXTHS. Too much importance cannot be given to the practice and study of DOUBLE - STOPS *(Double notes)* Double Stops will give a perfect technique quicker than anything else. It is the best material for the pupil to practice. In this lesson, be sure and observe the three flats (B FLAT, E FLAT and A FLAT.) Strike all the flats on the ends of the bars. Keep a steady tempo and count FOUR to each measure. Strike both notes precisely together. Do not attempt to play this lesson TOO FAST. Much more will be gained by playing slow enough so as to be able to strike every [illegible]

1. Repeat twenty times without stopping Keep a STEADY TEMPO.



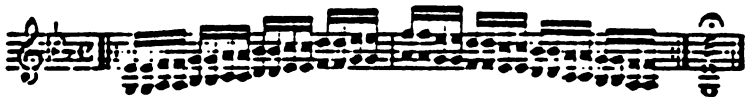
When playing the following exercise, be sure to strike both notes precisely together. Form the habit of doing this whenever you play double-stops *(Double-Notes)* Always keep a STEADY TEMPO. If your instrument is only 3 octaves, with the note C being the lowest note, play this exercise one octave higher than written. *(Also exercises No 3 - 4 - 5 - 7 and 8 of this lesson)*

2. Repeat six times without stopping.



In order to develop SPEED when playing these exercises, Keep the hammers LOW, and strike all the sharps and flats on the ends of the bars. Then play as fast as you can IN TEMPO and at the same time, STRIKING EVERY NOTE CORRECTLY. Memorizing these exercises will help you to play them fast and also accurate, as this will enable you to look down at the instrument.

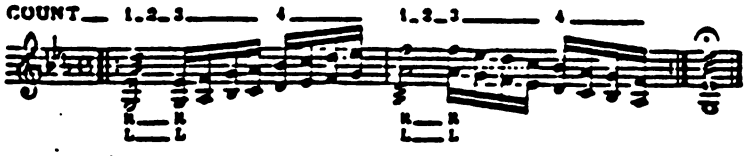
3. Repeat fifteen times without stopping



4. Repeat fifteen times without stopping



5. Repeat fifteen times without stopping notice the COUNT



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The following exercise *(No 6)* should be memorized and then practiced until it can be played smooth and without effort. Do not RUSH THE TEMPO. Be sure and give four counts to each measure. In order that you may always strike every note correctly, I suggest the following method. When first playing over any exercise, play it very, very slow and at an absolute steady tempo. Then gradually increase the tempo each time you repeat it. Then keep on increasing the tempo until you are playing as fast as possible without striking any wrong notes. Then STAY AT THIS TEMPO, and continue to practice. Excellent results will be gained by following this method.

COUNT 1 2 3 4 1 2 3 4

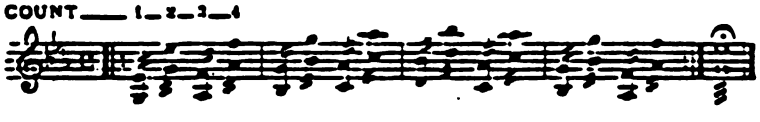
6



When practicing the following exercise *(No 7.)* Roll on every note. Memorize, so that you can look down at the Keyboard. Strike each note with a FIRM ROLL. Better results will be gained this exercise by not attempting to play too fast. In making the jumps from one note to the next, See that no notes in between are struck. Favor a short ROLL on each note

COUNT 1 2 3 4

7. Repeat TEN TIMES.



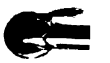
The following exercise *(No 8)* is similar to a chromatic Scale Construction IN SIXTHS. You will find that this exercise can be played faster than most of the others. Memorize, and then look down at the instrument. Keep a steady tempo.

COUNT 1 2 3 4

8. Repeat eight times without stopping.



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LESSON TWENTY-ONE – RAGTIME

Ragtime. Key of E FLAT MAJOR *(three flats.)* C time *(same as 4/4 time.)* The following exercises are to give an idea as to how a melody can be retained throughout IN SIXTHS. Double-stops offer excellent material to practice on, as both hands are taught to work in unison. In exercise No 1-R you will notice that the 1th and 3th notes in each measure are tied together and the two notes are sustained with a ROLL. Make this roll SHORT, otherwise it will be carried into the next note, and the effect of this rhythm will be lost. Wherever a similar construction occurs, this rule holds good.

1-R. REPEAT TWENTY TIMES.



The following exercise *(No 2-R)* is written in melody form. Memorize, repeat many times IN TEMPO, and always play the 1st ending when repeating. Only play the 2nd ending when you decide to stop. Strike all sharps and flats on the ends of the bars. And strike both notes together.

2-R. Repeat ten times.



The following exercise *(No 3-R)* contains a trick rhythm that can be used very effectively in many different foms of melody. Memorize this exercise thoroughly, especially the rhythm contained in the 1st and 2nd measures. Roll only where the notes are marked with a roll. Count TWO in each measure. Keep a STEADY TEMPO.

3-R. Repeat ten times.



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LESSON TWENTY-TWO

This lesson is written in the Key of C in 2/4 time. The exercises contained herein are in the form of a VARIATION. These exercises, when once memorized, can, with a little practice, be applied to almost any melody. This form of variation is used more than any other, and it is also one of the easiest variations to play. The following exercises, (No. 1A, 2A, 3A, 4A, and 5A) gives the chord, and the variation to fit the chord. This same form of variation can be applied in the same manner to any chord, and in any key, and the same hammering will prevail. Repeat these exercises many times, until you are thoroughly familiar with this form of variation. Then try them in a different Key. You will find that it is easy, once you have the idea of it. This form of variation can start or stop on any note in the chord, so long as the variation retains the TEMPO.



The following exercises (No. 1, 2, 3, 4, and 5) are the same as Exercises No. 1A, 2A, 3A, 4A, and 5A, with the exception that these exercises take in TWO OCTAVES instead of ONE OCTAVE. Practice these exercises until they can be played SMOOTHLY and WITHOUT EFFORT. Strike every note correctly. MEMORIZE. You will find that this form of variation becomes very brilliant and pleasing, when played fast, in tempo, and with every note struck correctly. Practice until you can do this.



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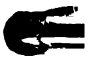
The following exercise (No. 6.) is to show how this form of variation can be applied to a melody. You will note that this exercise is in $\frac{3}{4}$ time. First, memorize the melody (*UPPER LINE, SMALL NOTES.*) Then memorize the variation. (*LOWER LINE, LARGE NOTES*) This will give you the idea as to how easily this form of variation will fit a melody. Keep a steady tempo, and strike every note correctly. Practice until you are able to play this variation perfectly smooth.



The following exercise (No. 7.) is constructed the same as above, except that it is inverted or reversed. Instead of the variation form ASCENDING, this variation form DESCENDS. It will harmonize with the melody given above. Play SMOOTH and IN TEMPO. Note the hammering. Each measure begins with the LEFT HAND.



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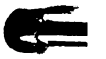
LESSON TWENTY-TWO – RAGTIME

Ragtime - Key of C major, ¢ time *(Play at a Fox-Trot Tempo.)* The exercise given below is an excellent study to develop accuracy in playing Ragtime. This exercise can be made as difficult as the pupil may wish, by simply increasing the tempo. However, always bear in mind the following: - Do not attempt to play so fast that you strike wrong notes. Every note must be struck correctly, and the entire exercise MUST be played IN TEMPO, in order to gain the proper results. Devote all the time possible to this exercise. Strike the double-notes precisely together. Memorize, if possible. Observe the hammering. The hammering is the same throughout the entire exercise.



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LESSON TWENTY-THREE

Key of B Flat Major *(Two flats)* in 4/4 time. The following exercise is for the purpose of developing SIGHT-READING. To gain the best results from this exercise, keep a Steady Tempo, slow enough so that EVERY NOTE can be struck correctly, and DO NOT look down at the instrument. Keep your eyes on the music all the time. If you will concentrate on what you are doing, play slow, and look at EVERY NOTE, you will find that SIGHT-READING will soon become easy. When practicing any exercise with the idea of developing sight-reading, never look down at the instrument. This may seem hard to do at first, but, with practice, you will soon get accustomed to it.



Roll on every note in this exercise. Begin the roll with the LEFT-HAND and end it with the Right. Devote as much practice as possible to this exercise.



Don't attempt to play this exercise too fast. Better results will be gained by keeping a SLOW, STEADY TEMPO.



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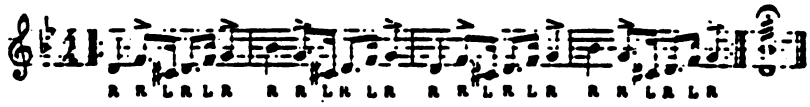
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LESSON TWENTY-THREE - RAGTIME

The following exercises will give a new idea of ragtime, somewhat similar to SLAP - TONGUE on a Saxophone. To get the best results from these ideas, be sure and ACCENT the notes that are accented, give a sort of SLAP to each accented note, and to the notes that are not accented, play them very soft. This method will give the contrast necessary to produce this SLAP effect. Don't forget, LOUD on the accented notes, and very soft on the others. You will find it very easy, once you get the idea. Keep a steady Tempo. Observe the DOTTED-EIGHTH NOTES.

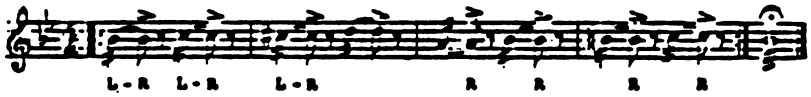
SLOW TEMPO

1-A Repeat fifteen times Follow the instructions given above

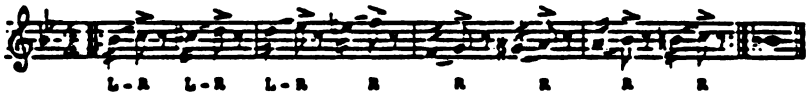


The following exercises will give an idea as to how this effect can be applied to the ROLL. Play the roll soft and only accent the very last beat in the roll, with the RIGHT-HAND. You will find that the accent usually falls on the RIGHT-HAND whether you are playing a ROLL or SINGLE NOTES.

2-A Repeat fifteen times



3-A Repeat fifteen times



4-A Repeat eight times Accent properly





5-A Repeat fifteen times Watch the accents



6-A Repeat eight times Accent only where they are marked



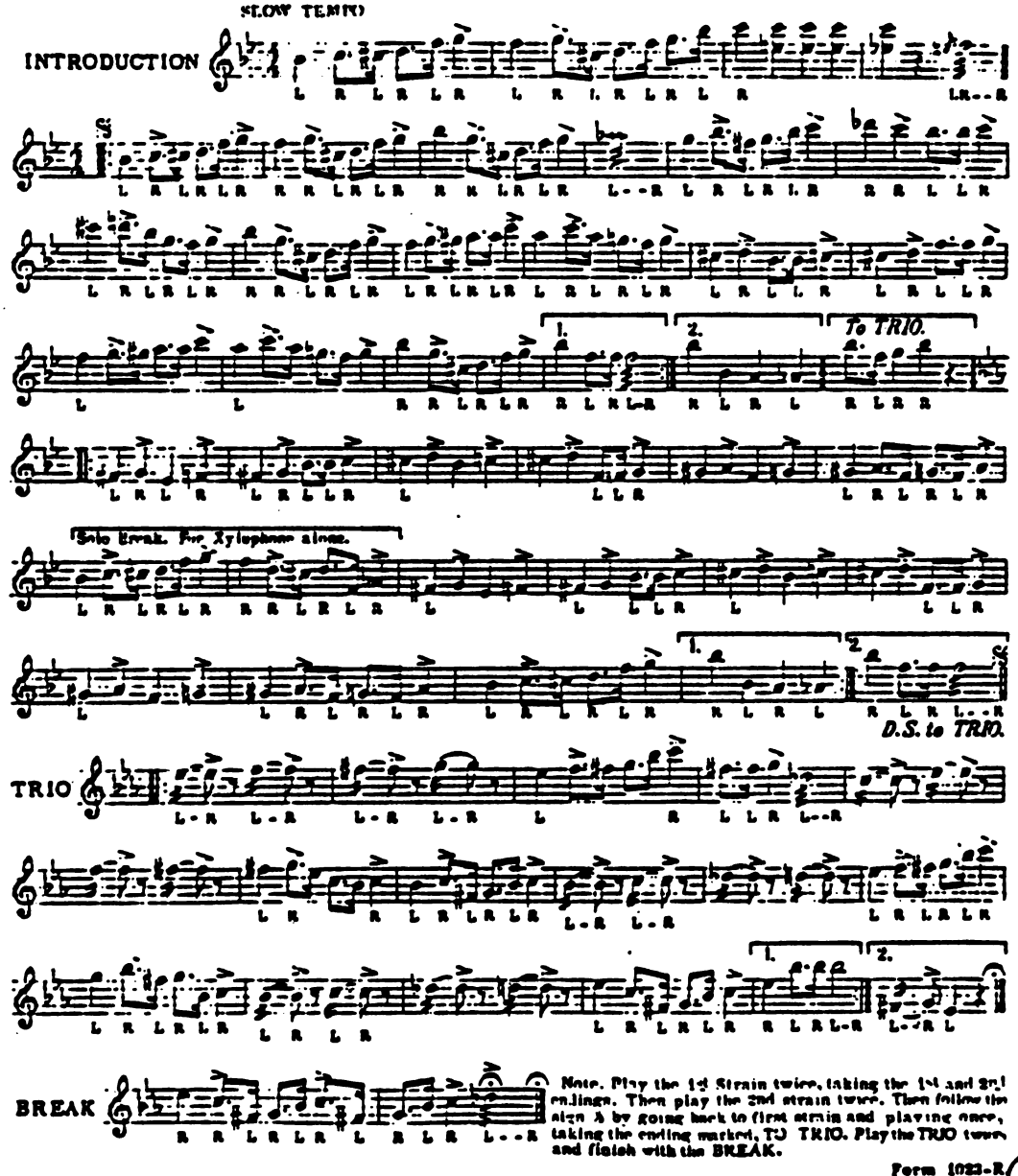


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LESSON TWENTY-THREE - RAGTIME - *(Melody Form)*

The following exercise is written in Melody form, and this exercise can be played as a Rag-time Solo. Have an easy piano accompaniment made for this melody, and you can play it either as a Solo or for dancing. If you decide to play it as a solo, memorize it first. And in order to bring out the idea of the [illegible] are not accented. Roll only on the notes marked with a roll.



Note. Play the 1st Strain twice, taking the 1st and 2nd endings. Then play the 2nd strain twice. Then follow the sign 𝄋 by going back to first strain and playing once, taking the ending marked, TO TRIO. Play the TRIO twice and finish with the BREAK.

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LESSON TWENTY-FOUR

Key of C Major-in C time-Same as $\frac{4}{4}$ time. This exercise is an excellent study to develop technique and smoothness. This exercise should be memorized, and by memorizing one line at a time, this can be easily done. When the exercise is thoroughly memorized, then look down at the Key-board and work up SPEED. Strike the sharps and flats on the ends of the bars. Strike EVERY NOTE correctly therefore govern the speed accordingly. If necessary, at first, count FOUR to each measure, then when you are more familiar with the exercise, count TWO to each measure. Be sure and give the same power to the end, and 4th measures after the one you are [illegible] and 3rd measures. Each measure MUST receive the same count value. Devote all the time possible to this exercise.



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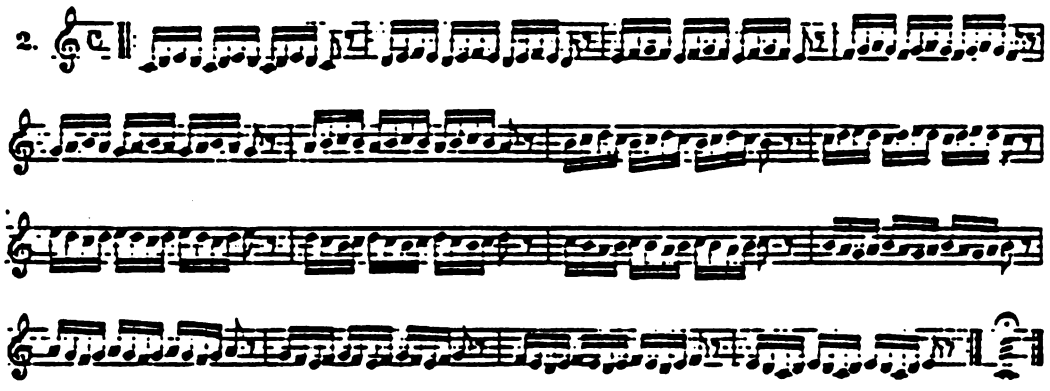
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It will be noticed that in exercises Nº 2-3 and 4 there is no hammering marked. Practice these exercises both ways. First by starting with the LEFT HAND, and then by starting with the RIGHT HAND. These exercises are excellent studies to develop SPEED, so memorize them first and then [illegible] down at the Key-board and play as fast as possible without stopping. Keep a steady tempo. Practice each exercise many times.

2.



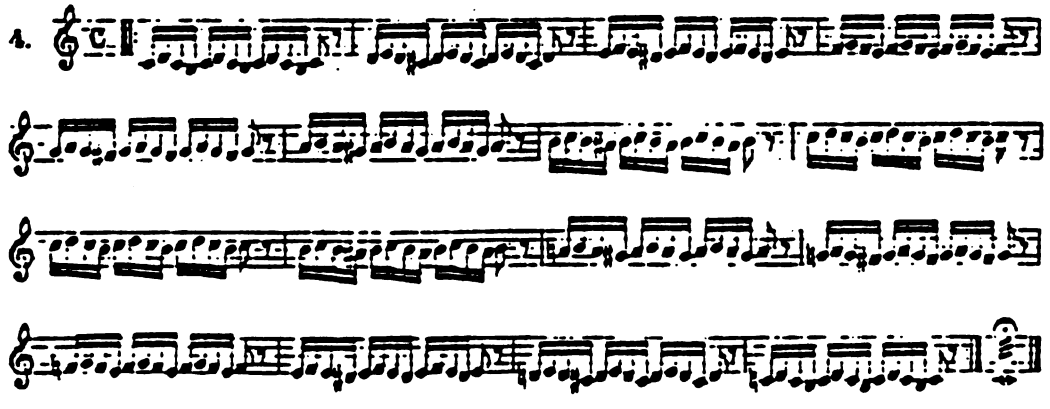
Use the hammering as explained above. Keep the hammers Low. Play as smooth as possible. Observe the RESTS.

3.



Strike the sharps on the extreme ends of the bars. This will help to give speed. Practice this exercise many times until it can be played very smooth. You may play these exercises as fast as you wish so long as you strike all notes correctly and keep a steady tempo. Form the habit of doing this whenever you practice, and you will soon notice a big difference in your playing.

4.



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LESSON TWENTY-FOUR-RAGTIME

Ragtime - Key of C Major - C or ¼ time - Keep a steady tempo and memorize these rhythms. It is always best to practice ragtime exercises at a strict dance tempo *(FOX TROT)*, but until you are familiar with the exercises, play them slow.



The following exercises will give a good idea as to how these rhythms sound when played in the form of a melody. Be sure to strike the double notes together. Don't play the double notes in SEE-SAW fashion, or the rhythm will become uneven. Note the last two measures can be applied as a jazz ending to any 4/4 time melody that ends in the same Key and Chord.



Note. When applying the last two measures of either Exercise 3-R or 4R as a jazz ending to a dance melody, simply substitute them for what ever is contained in the last two measures of the melody. In other words, instead of playing the last two measures of the melody, play these last two measures instead. It is understood, of course, that these endings MUST harmonize with the Key and Chord of the melody.

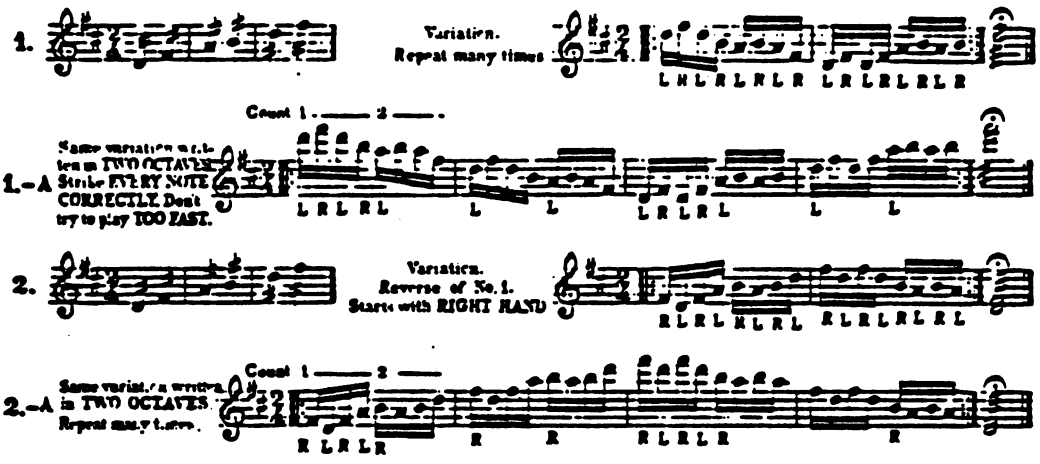


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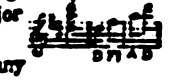
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LESSON TWENTY-FIVE

Key of D major (*TWO SHARPS*) in 2/4 TIME. This entire lesson is on a form of variation that can be applied to any chord and in any Key. These exercises MUST be memorized and learned thoroughly, so that later on, when you wish to apply them to a melody, you will have them right under your fingers. In exercise 1, the chord of D major is given, and also the variation to harmonize with the chord. In exercise 1-A, the same variation is given in TWO OCTAVES. In exercise 2 and 2-A, The same chord of D major is given with the variation REVERSED. Practice SLOW at FIRST until the variation becomes familiar - Strike C♯ and F♯ always on the end of the BAR. Remember, NO WRONG NOTES.

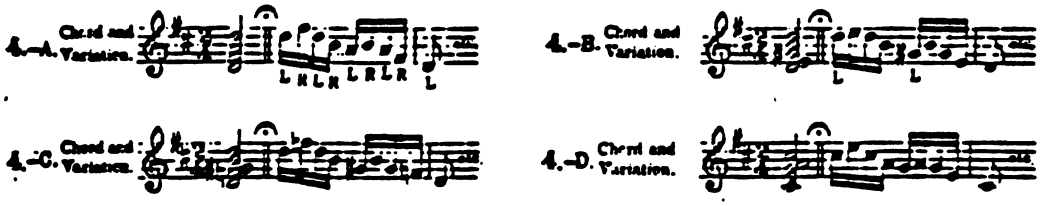


This form of variation can be started from any note in any chord, and the same hammering will prevail. The following exercise, No. 3, will give an idea of this. For example, take the chord of D major. Divide exercise No. 3, into four groups of four measures each. The first note in the first group starts on D, which is the first note in the chord, and so on. Practice this exercise many times in tempo, and give FULL COUNT to the measures containing the half notes.





4. The following will give an idea as to how this form of variation will fit ANY CHORD. Simply find the notes in the chord, and then apply this form of variation to the SAME NOTES in the chord. The hammering will always remain the same, whether playing one or two octaves or more. Try this on other chords in other Keys.



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LESSON TWENTY FIVE
RAGTIME – MELODY FORM

Key of D major *(TWO SHARPS)* in 2/4 TIME. This entire lesson is written in the form of a SOLO, and the same idea given in this lesson as to the form of variation used, prevails throughout. By having a piano accompaniment made to this melody, you will have an excellent ONE STEP SOLO, that can be played either as a SOLO or for Dancing. Memorize the entire number thoroughly. Don't try to play it TOO FAST, as every note must be struck correctly. Note the Routine:– Play the Introduction once, then play the 1st strain twice taking the 1st and 2nd endings, play the SECOND strain twice, taking the 1st and 2nd endings, then D.S. *(note the sign 𝄋)* back to the first strain, play it once and take the last ending to TRIO. *(Note change of Key in Trio.)* Play the TRIO twice and finish. Strike all sharps on the ends of the Bars. Practice very slow IN TEMPO until you become familiar with the melody. Then gradually increase SPEED.



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